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See special advertisement in Poultry and Dog Sections of this Magazine.

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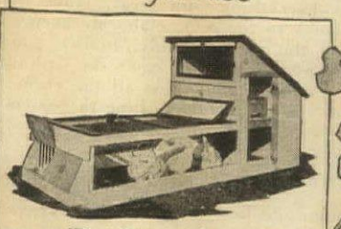
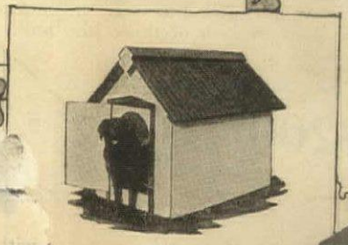
HODGSON *Portable* HOUSES

Play House


Poultry House


Dog Kennel

SPRING will be along again soon, with all its old charm and what will seem to be new allurements. Are you going to let another summer go by without putting up that cottage for the family or that playhouse for the children? Or, possibly you need a garage, poultry house, tool house or dog kennel. The Hodgson Catalog will give you good ideas and be a practical help in deciding what to do and how to do it.

It is beautifully illustrated with almost every kind of a house you can imagine and the unique Hodgson System is fully explained. Hodgson Houses are built in sections, painted and all, ready to be set up quickly and easily by even inexperienced help.

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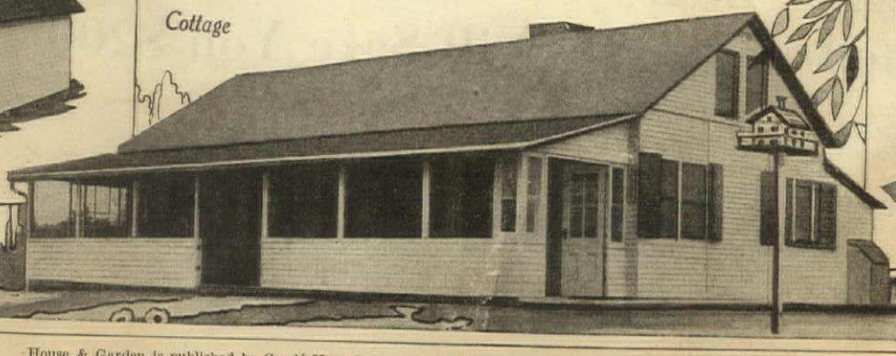
Screen House

Tent House


Cottage

House & Garden is published by Condé Nast & Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $3 a year in advance. Entered as second class matter August 26, 1909, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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Batik velvet in wonderful tones of copper and orange cut with a line of sheer magic from shoulder to slim ankle; the warm brown of kolinsky about the round neck and the short sleeves that Paris loves; and, dropping from the shoulders, a length of clear lemon velvet that sweeps out into a short train.

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Forecast of Spring Fashions — FEBRUARY 1

(Extra Complimentary Copy)

Before the first crocus—the silhouette! Did you know that many a wise woman's summer wardrobe depends for its success on purchases made six months ahead of time—at out-of-season prices—on Vogue's advance information?

Spring Millinery — FEBRUARY 15

Are you satisfied with your hats? If you aren't—study your face; study Vogue. Don't think of merely "shopping for a hat". Know what you want before you leave the house. Know Vogue.

Spring Patterns — MARCH 1

A sale-end of satin; the March 1st Vogue; a well-chosen pattern; a smart frock at a nominal outlay. If you've never tried this particular adventure in contentment—don't let a two-dollar bill stand in your way.

Paris Openings — MARCH 15

The secrets of the ateliers are guarded like the secrets of diplomacy—but you can see them all, the marvellous evening gowns, the clever little street dresses, the hats and blouses—and negligées and children's clothes that Paris has worked as never before to produce. Vogue has the very loveliest of them—sketched and described.

Spring Fashions — APRIL 1

You don't have to sit in Sherry's window, or tea at the Ritz—the full pageantry of the spring mode goes by in Vogue. Not only the wonderful advance French importations, the Fifth Avenue originations, the once-in-a-lifetime lovelinesses—but the very things you'll need yourself, from earrings to shoe buckles.

Brides Number — APRIL 15

If you plan to be a bride—or dress a bride—you'll need this number, all blond tulle and white illusion. The bride's mother, too, the bridesmaids, the gifts, the breakfast, the luggage, the wedding trip, the reception, the new home.

Smart Fashions for Limited Incomes — MAY 1

If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now, to what you'll need by the middle of next month.

Summer Homes and Hostesses — MAY 15

Whether it's a bungalow in Santa Barbara or a cottage at Newport, you'll want to furnish it appropriately. Vogue has searched New York and its own inventive mind and found everything you'll need from door stops to coffee cups—not forgetting the loveliest clothes for all occasions of country life.

Summer Fashions — JUNE 1

Do you yearn to be decorative—though cool? Do you want everything you wear, from the simple little frock to the most elaborate evening gowns, to carry the mark of individuality, good taste, and charm? Then you can't do without that June 1st Vogue. It contains all the clothes and accessories you'll need from June to September.

Travel and Resorts — JUNE 15

Where and when and how to travel—the luggage the smart woman takes with her, the accessories that add to the pleasure of a trip by steamship, rail, or motor. What to wear en route, and what goes in each of those big, bulky trunks.

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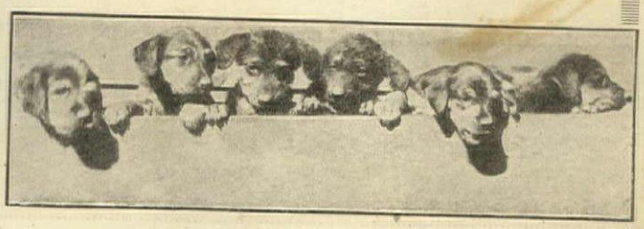

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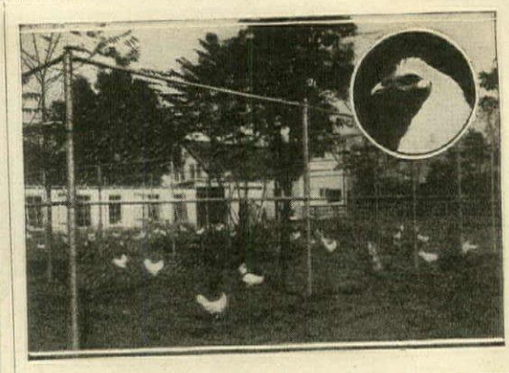

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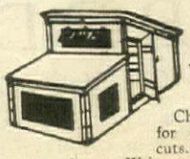

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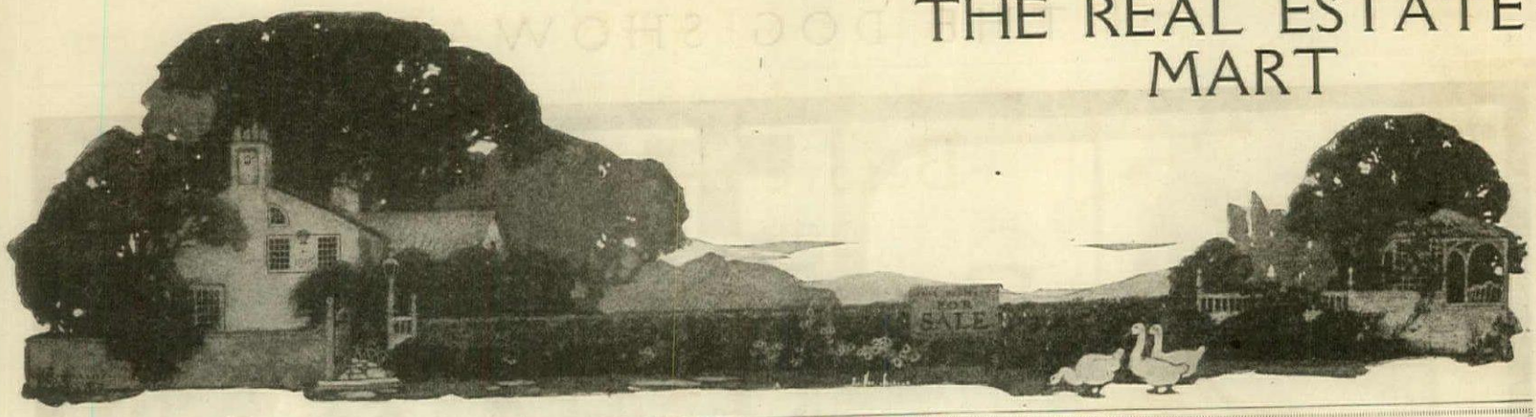

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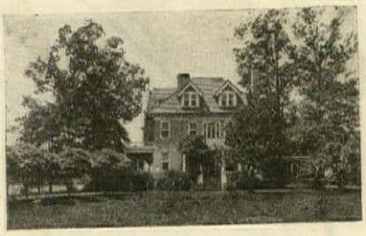

The house is most substantially built, the basement and first floor being granite, the second story slate and the roof red English tile.

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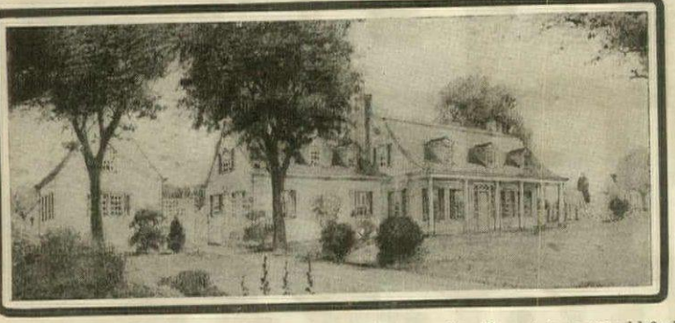

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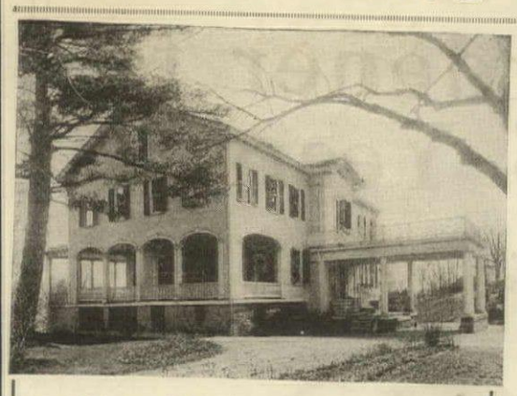

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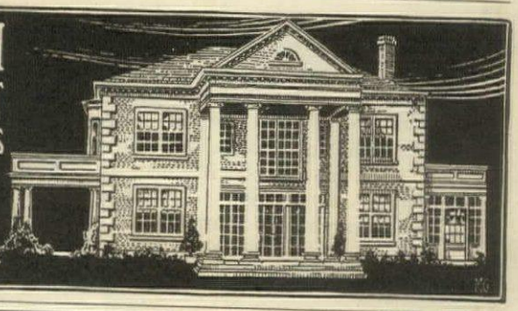

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BIG oaks from little acorns grow—and the little acorn, in this case, proved to be a hobby. That hobby was a flower —The Dahlia—which I found to be fraught with possibilities, as soon as I learned to look upon it as something other than an an old-fashioned "posey". For years I grew Dahlias for my own pleasure. Then I made my pleasure my business.

Started with 60 Bulbs of 60 Kinds and—no capital

This was 25 years ago. I was in another line of business then, growing Dahlias as a side line. Since my Dahlias always did so much better than my neighbors', they soon applied to me for surplus bulbs. Thus the business started. Encouraged by this initial success, I added 20 more different and new kinds to my collection. The next year my sales amounted to $72.00—not much, but enough to encourage me to go on.

Proud of my first Four-page catalog

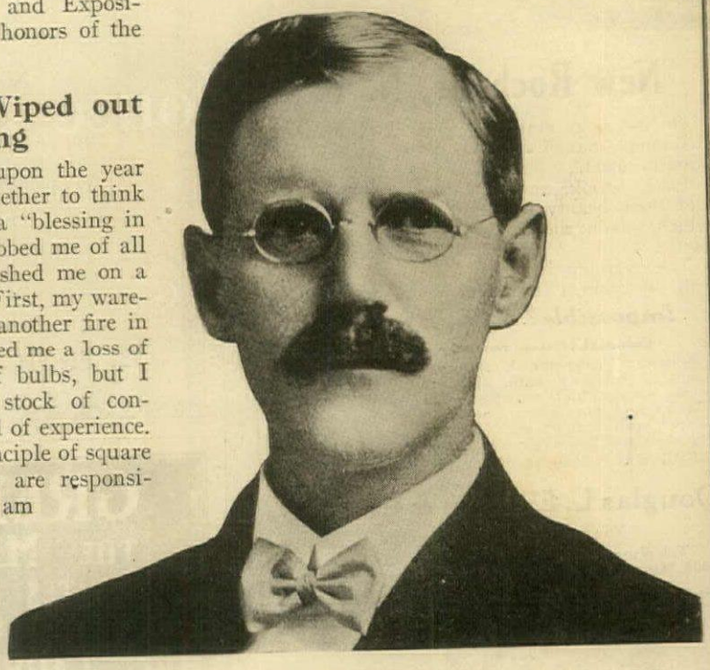
Because I thought that other Dahlia lovers, outside of East Bridgewater, would like to know about my favorites, I issued my first catalog in 1895. It was a very modest affair, but it did the business. Part of the $198.00 worth of Dahlia Bulbs disposed of that year were sold through the catalog. Because the year before, I had won several prizes at our local fair, I decided to stake my Dahlias against the best in the country. The result was that I

Won the First Prize in Boston

at the big show in Horticultural Hall. Since then, my growing exhibits at all the leading World's Fairs and Expositions have always won honors of the highest degree.

Two Big Fires Wiped out Everything

When I look back upon the year 1901, I don't know whether to think of it as a disaster or a "blessing in disguise." It surely robbed me of all I had, but also established me on a broader, bigger basis. First, my warehouse burned. Later, another fire in the shipping-room caused me a loss of about $6,000 worth of bulbs, but I had an inexhaustible stock of confidence and a good deal of experience. Combined with the principle of square dealings, these factors are responsible for the fact that I am



Doing business now in the largest plant in the world of its kind

Five years ago I constructed a storage warehouse with shipping facilities unlike any other in my line of business. The building has a cellar with 11,700 cubic feet of storage space, besides 4,680 square feet of floor space. Everything is in its place, and there is a place for everything. Carefully arranged bins hold the properly labelled roots of the hundreds of varieties which I now grow every year. From the middle of November, when we finish digging the bulbs, until end of shipping season, the following spring, this warehouse is the biggest beehive you ever saw.

Yearly output of 38 acre Dahlia factory now Four Million Dahlia Clumps

Please don't think I have lost my sentiment about my flowers when I call my farms a factory! To me, Dahlias are still and always will be, objects of cheer and love. But when you produce them by the millions, in scattered about lots on a 107-acre farm, it becomes necessary to employ methods of production not unlike those in big factories.

Happy and Busy the Year Around

Who wouldn't be, with hundreds of different "pets" in as many varieties, in many different classes? It makes me happy to think that the Dahlia has finally come into its own. It makes me happy to know that, among my own, are some of the finest the world has ever seen. And, it keeps me busy to maintain the high standard of perfection to which I have raised hundreds of popular kinds, not counting the everlasting work it takes to watch my many new hybrids.

Visit my Gardens during August and September

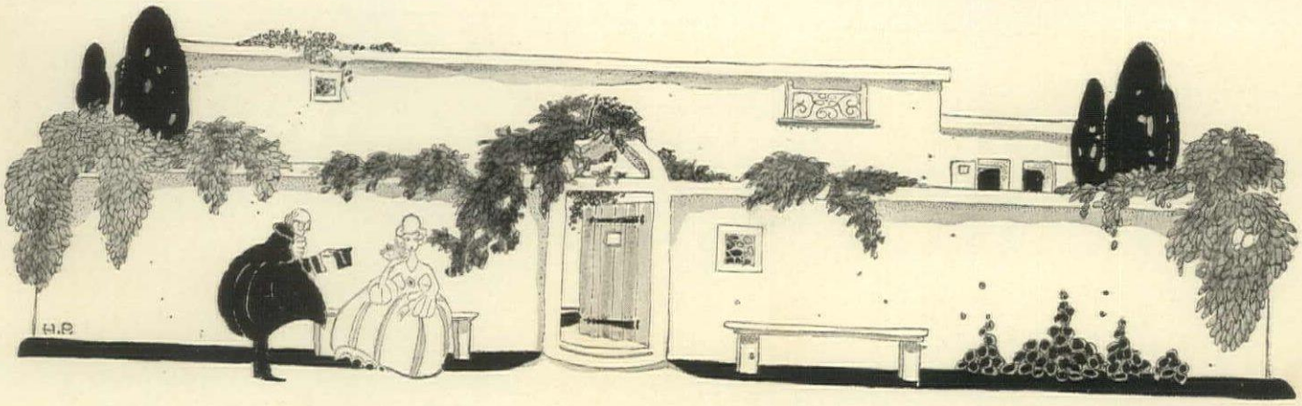
You'll see a sight never to be forgotten. It'll cause you to look upon Dahlias with different eyes ever after. My time is yours on visitors' day, and we can't see all the flowers on one visit either. So

Let Catalog Visit You Now

It will afford you a chance to get posted on Dahlias, before planting time knocks at the door. You can't afford to do without *some* of *my* favorites in *your* 1919 garden. The joy they'll bring will repay manyfold their small cost and little labor of growing.

J. K. Alexander, "The Dahlia King"

425-435 Central Street **East Bridgewater, Mass.**



House & Garden

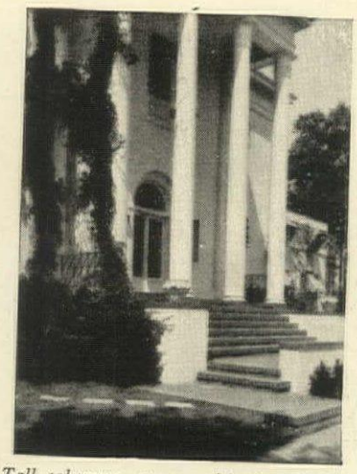
CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

THE SPRING GARDENING GUIDE

THE American people have learned one thing, at least, from the war. They have learned the value and enjoyment of kitchen gardening. And it is reasonable to suppose that, having known the fun and the refreshment and the money-saving joy of raising their own vegetables, they will continue it.

Gardening is a habit, but its success depends on how you go about it. Slovenly gardening, like a slovenly habit, never gets you anywhere. It only wastes time and energy. But—and here's where the March HOUSE & GARDEN comes in—you can make every minute and movement in the garden pay if you have the concise information of how to plant and cultivate and garner. These three subjects are fully described in the various articles and pictures that comprise the Spring Gardening Guide.

In "The Four Stages of the Garden" you will have succession crops and their planting graphically portrayed. In the flower and vegetable tables the whole story is tabulated—how much to plant, when, where, when to expect a crop and how much. To this is added a table of the destructive bugs and how to combat them. These tables are a yearly feature, but this time they are arranged in a novel manner. You know how a theatre program is printed—with the names of the actors in the order of their appearance? Well, these vegetables, flowers and bugs will be listed in the same fashion. They will then serve the double purpose of being a guide and a calendar of activities. The details of a beginning garden are also described. And thus the story is rounded out.



Tall columns—an age old vine climbing up them—this is a full page in March

To these are added an article on conducting a flower show, which will interest gardening clubs, and one on the "Rainbow Garden Border," which is a complete survey of color schemes in flowers.

For inside the house you have cabinets and their use, the revived attic, heraldry in decoration, making a room from cretonne, kitchen cabinets and the beginning of a new and important series—"Decoration for Moderate Incomes."

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Harting

THE WALL OF PANELED BIRCH

There is a richness about the texture of some woods that makes it almost criminal to cover them with paint. In the New York residence of Mrs. Minturn Pinchot the dining room is paneled in birch, stained slightly to give it a warmth of tone, and waxed. The fireplace is set almost flush with the walls and the side lights are simple so that nothing detracts from the beauty of this background. The architects were Murphy & Dana. Other photographs on pages 14 *and* 15

THE SMALL HOUSE FOR THE MULTI-RICH

An Architectural Solution for the Man Who Is Burdened With a House So Big That He Can't Afford to Live in It

RICHARD HENRY DANA, Jr.

Drawings by T. F. Hamlin

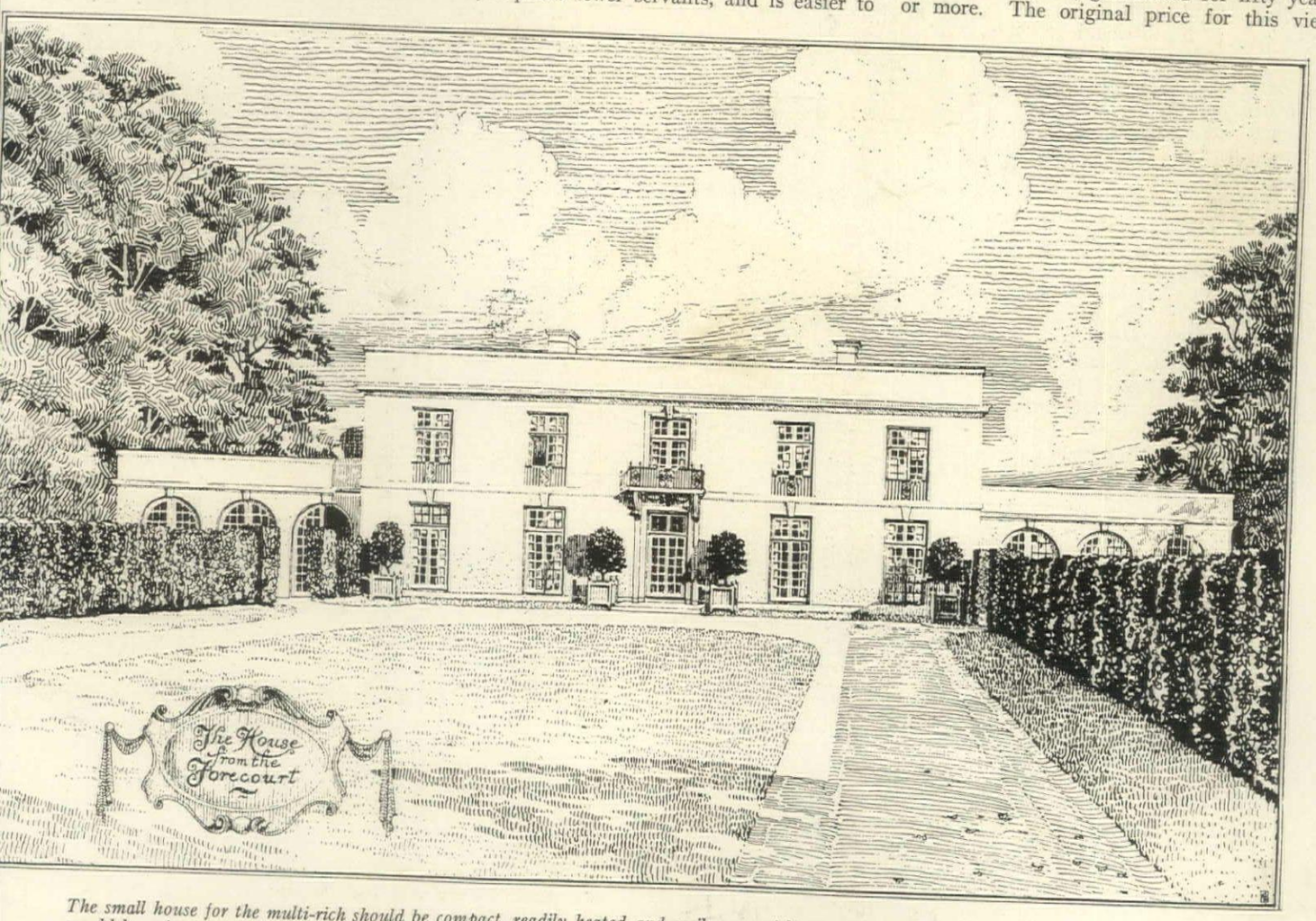
MUCH attention has lately been given to suitable homes for the newly-rich workng man. Should we not also turn to the probm of housing the newly poor rich?

How shall we let them down easy? How n we help them lift the load of taxation that imposed upon them—for the rich man today being taxed to the limit? How can we help em escape from the burden of the sixty-room untry mansion that hangs like a millstone out their lives—to the freedom of the tenom little house? How lure them from quany and stupid waste to quality and ingenuity? ow save them from parasitic servants—and help solve the problem, growing daily, of fewer dependable domestics? These are questions which today come home to the multi-rich as never before.

A large part of their former great income gave them no happiness. Now every thousand dollars left after taxes are paid must bring its worth of satisfaction and comfort. This is one of the most urgent problems of today. Let us meet it.

The advantages of the Petit Trianon over the Palace of Versailles are quite obvious. The small house costs less to build, less to maintain, requires fewer servants, and is easier to rent or sell. The little pretty is always more appealing than the big pretty; the small chic is smarter than the large.

In the first place, let us question those extensive lawns, the pride and ruin of many a respected Victorian, requiring the services of three or more men constantly to mow. The grounds around the new little house would be small enough to be well cared for by one man —preferably only one acre in extent. But, mind you, a specially selected acre, with a good extensive view, over an adjoining golf course, old estate or park, guaranteed for fifty years or more. The original price for this view

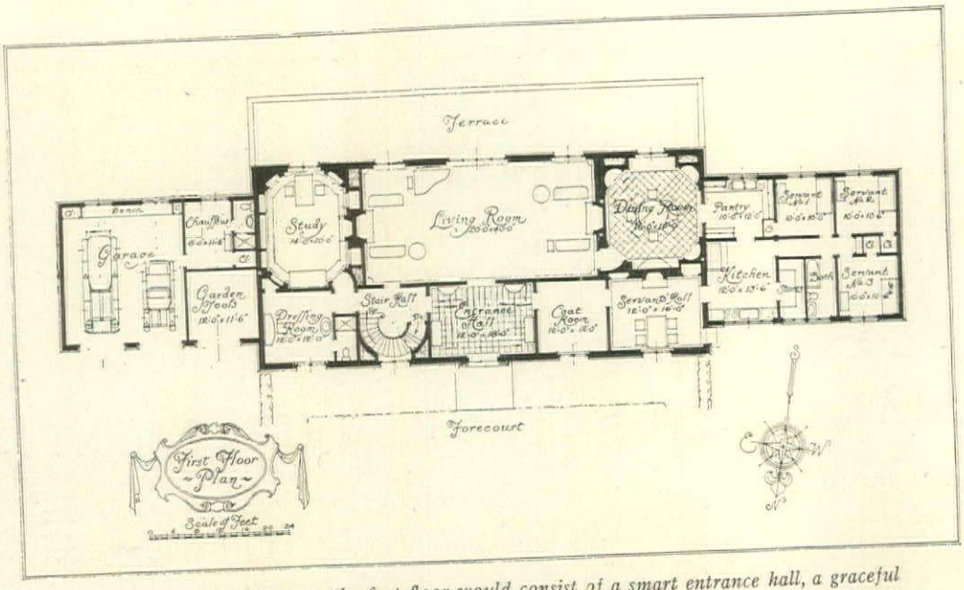


The small house for the multi-rich should be compact, readily heated and easily run with a maximum of three servants. Style and variety would be gained by having the rooms either spaciously large or cosily small; elegance ensured by high ceilings, unusually large French windows, selected materials and the finest finish inside and out

might be high, but the upkeep would be nil.

The long way of the house, and the principal rooms would face this open prospect. Between the house and the low hedge separating the acre and the park would be a long oval view terrace, with places to sit entirely secluded from the driveway and public road.

Complete privacy from adjoining houses would be ensured by thick bosquets of evergreen trees along the entire two sides of the property. The house would be secure from the dust and noise of the public road by being set more than half way back in the lot. The spaces at the sides of the simple forecourt would be used for a garage court and small flower garden on one side, and a drying green and vegetable garden on the other side. A large flower garden would be unwise with its constant upkeep in summer and bare, unsightly beds at other seasons. Such small finished grounds for the all-year country home would be no burden but only a pleasure.



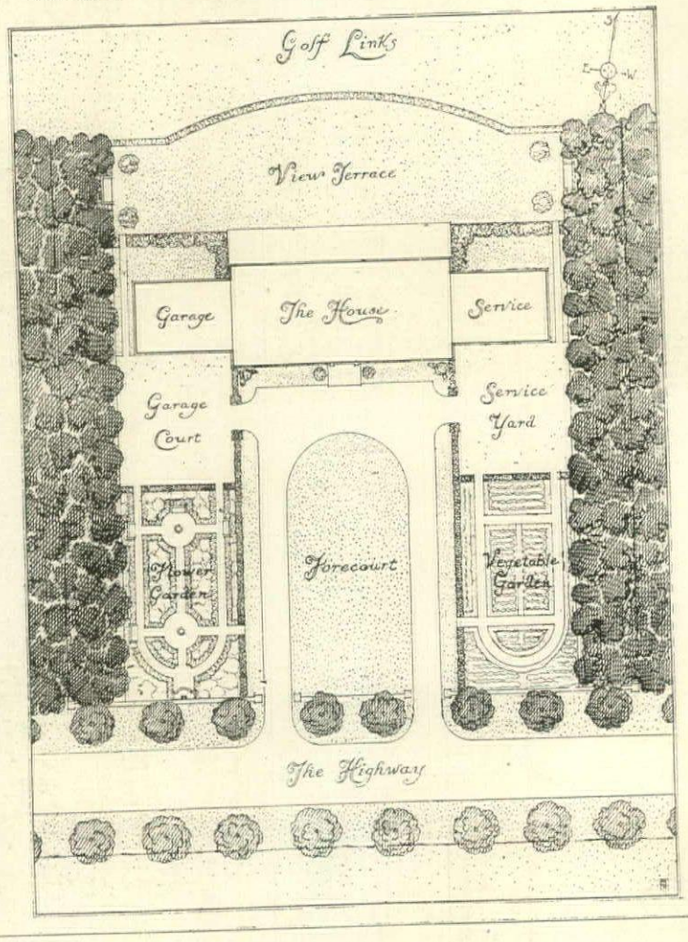
Eliminating unused rooms, the first floor would consist of a smart entrance hall, a graceful little staircase, a large living room with a small study on one side and a dining room on the other. The wings would house garage and service quarters

Elegance in a Little House

The type of house would be compact, readily heated, and easily run with only three servants. Yet there would be style and variety by having the rooms either spaciously large or cosily small, and avoiding the usual monotony of many medium-sized rooms. Elegance would be ensured by high ceilings, unusually large French windows, selected materials and finest finish inside and out.

The unwieldy burden of the old mansion was largely caused by the quantity of rarely used rooms, unattractive because unlived in, and maintained only by a large corps of polyglot servants constantly at variance. By eliminating these unused rooms, we would throw off half our domestic troubles, dismiss the housekeeper and breathe more freely.

There would, of course, be no reception room for polite old-fashioned calls; no drawing room for the formal entertaining of astonished acquaintances; no smoking room, as the ladies must smoke everywhere; no billiard room, as the country club affords better facilities for all such games. The dining room would be small and cosy enough to serve as breakfast room also. The large costly conservatory with its tiresome ferns and palms would be replaced by the flower bay in the dining room, small and easily cared for, with a few bright and unusual flowers. And finally, we would be free of those empty guest rooms, and the consequent obligation for large house parties and clumsy menage.



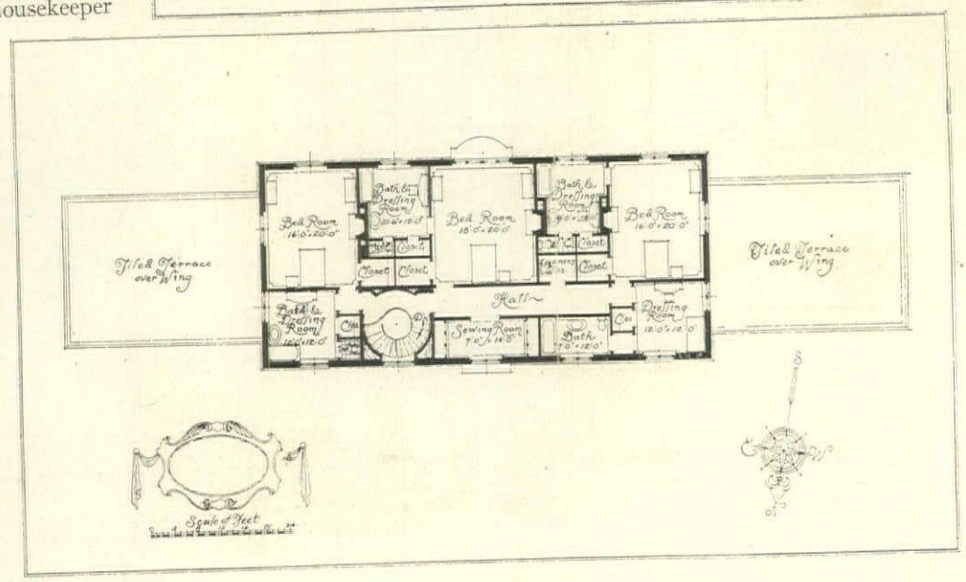
Privacy Indoors

Privacy would be the keynote o the interior. Everything would b devised for freedom of family lif rather than for superfluous enter taining. There would be no grand opera staircase. From the fron door only a smart entrance ha would be seen, no more. The grac ful little staircase would be in separate stair hall leading discreetl from the study up to the bedroom There would be no extensive vist from one end of the house to t other, no throwing rooms together broad portiered openings, not ev glass doors to look through. T doors would be few, small and sol often disguised in the paneling f the sake of greater seclusion.

Sense of space would be given one really large room—the livi room. Here would be area for ev the largest of the good tapestri portraits, furniture and rugs fr Villa Victoria—but no place for ev

(*Continued on page* 66)

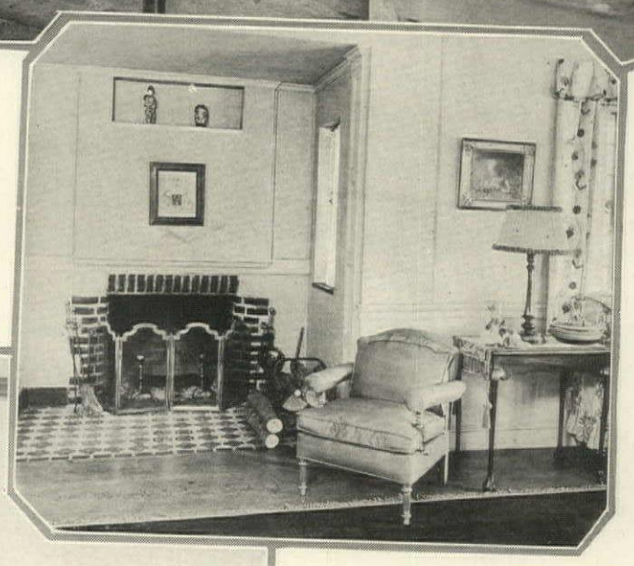
Before the entrance is a forecourt; off the garage a flower garden, and a vegetable garden off the service yard. Extensive views over the adjoining golf course would be had from any point on the terrace



Upstairs would be only three bedrooms, each large and well aired, opening onto iron balconies. A dressing and bathroom is provided for each, with a little sewing room looking over the forecourt

A living room fireplace of dignity and distinction has stone sides and a heavy oak carved mantel. Inset bookcases range on either side. The furniture grouping leaves an open space before the hearth. Color is given this room by the Chinese panels between bookcases, and the plaster beamed ceiling which is painted blue, red and white

There is an atmosphere of privacy about a fireplace in a jog. In this residence—the Dobyne House at Beverly Farms, Mass.—the dining room fireplace is set off in a corner by itself. The mantel stone is carved with family coats of arms and above that is a plain panel to be filled some day with a painting, flanked by carved panels and narrow closets



The unusual blending of brick and cement and the little niche high up by the ceiling give this bedroom fireplace interesting individuality. A rag mat lies before the hearth. The chair covering is of green

UNUSUAL FIREPLACES

BRETT, GRAY
& HARTWELL
Decorators

VIEWS IN THE NEW YORK RESIDENCE *of* MRS. MINTURN PINCHOT

MURPHY & DANA, *Architects*

Harting

The stairway leading from the entrance hall has a simple balustrade of wrought iron. Black marble floor and pale green walls. Furniture 18th Century Italian in gray green, vermilion velvet cushions

In the dining room the walls are paneled in birch, stained light and waxed. The table is refectory in shape and is set here for the evening meal. A little stair leads from this room, as shown below

The little stairs that lead from the dining room give entrance, through a blind door in the panels, to this landing, thus simplifying the service when guests are assembled in the living room, at the side of which the stairway has been placed. The painting by Henri makes a bright color spot

A detail of the living room shows the placing of an old Italian mirror in dull golds and greens between two Flemish tapestries. The inlaid commode and the arm chairs of dull walnut and gold have been cleverly placed so as to make the piano as inconspicuous as possible

The main group in the living room is arranged around the fireplace, the mantel of which was taken from the old Stanford White house. Below the side lights hang Venetian embroideries in oval frames. Walls are painted a delicate buff. The color at windows and on the furniture is warm crimson

THE TRIBE *of* MANSARD

AMONG the fruits of peace that fell to our portion after the Civil War was great industrial growth and activity. Americans began making money. And having made money, they spent it. They went in for fine equipages and spans of glossy-coated horses; they sent their sons to college and their daughters aspired to the same halls of learning. They also built themselves houses of brownstone with slanting, dormered roofs. A man came to be known by the sort of roof he lived under. If it was a Mansard, he held a place of respect in the community. Since all men desired to hold places of respect, Mansard roofs grew apace—rows and rows of them all over the land, until of the tribe of Mansard there was sealed, yea, more than the proverbial twelve thousand. The houses sealed with such roofs came to be more typical of American than did the Colonial, and they held this place for two generations until other times brought other customs.

One might speculate at great length on what architectural manifestations the present coming of peace will develop. Granted that prosperity will again be our portion, it is logical to believe that men all over the country will build them homes. For four years now they have been restrained from the attainment of this very natural and laudable aspiration; with peace a reality, they may go ahead with a clean conscience and fairly good prospects of having the cash in hand.

Here is an opportunity for the architects of America to show their artistry and understanding of our American life. They are wont to scoff at the bastard Mansard that was forced on an unsuspecting public during the giddy 80's. But have they something better to offer, something more adequate to the demands of our modern life? Can they now evolve a type of architecture of which men will be proud, an architecture that will give them standing in the community as did, once on a day, the brownstone, Mansard house?

THERE is much to be said for the tribe of Mansard. It had a noble lineage and it was fairly livable.

The father of the Mansard roof was one J. H. Mansart, master architect to Louis XIV, who gave the classic dignity to many portions of Versailles, where today the peace conferees are assembled. Louis XIV greatly enlarged the palace, and Mansart designed the additions. Others of Mansart's conception of classic forms can be found in the Second Church of the Invalides in Paris. His classicism became the national architecture of the Louis XVI period. It was an imposing and dignified style, with admirable qualities of proportion and alignment of parts. It was, in fact, a continuation of the efforts of the Renaissance and it almost succeeded in cleansing itself of the vagaries and vulgarities of the Baroque.

The revival of the Mansart style was a natural step for American architecture after the Georgian Classical efforts had spent themselves toward the middle of the 19th Century. Some sort of classicism was wanted —and lo, Mansart! But in his travel across the ages and the sea he lost both his purity and his name—as tea loses some of its flavor by coming overseas. The style to which he fell in the latter part of the 19th Century in America was of low estate, and our builders and their publicists even did him the injustice of calling his roof Mansard!

The average brownstone house of the time was a box-like affair, crowned with a slanting slate roof in which were dormer windows. The angle of the roof was acute, and therein lay its secret.

In the good old days when taxes were imposed for almost everything (something like the present), a man was taxed, it is alleged, for each story of his house. Our canny forebears, who were as loath to pay taxes as are we, got around the restriction by building a house with one story and a hip roof. They also found that this style—known today as Dutch Colonial—made a roomy upstairs because the roof was high. The same is true of the Mansard roof; its angle, plus dormer windows, made a roomy third floor. It provided space for storage, for the nursery and for maids. It may have made the house look as though it had a retreating brow, but then, who cared! Mansard roofs were the rage and good folks could see nothing laughable or unlovely about them just as you will see nothing unlovely in that new hat—until the styles change.

There's the word—the architectural style changed! As time passed and other architectural conceptions were put forward, the Mansard roof went into the discard. Today its name is a mockery. No one would dream of putting up a house with such a roof. And yet, how fallacious such judgment is!

AN architecture is good if it serves the needs of a generation. And before it can be good architecture, it should first be good workmanship. Much good and sincere labor went into the house of the Mansard generation. Its woodwork was honest. It stood four squared. Its stairs had a dignity of line and a commendable sturdiness of structure. Its ceilings were high and its windows looked out upon the world with a measured and precise fenestration. If as much good workmanship goes into the houses of our next era of prosperity, we need have no fear.

Architecture is an expression of the customs and mind of a people. It is an outward and visible sign of an inward feeling. The brownstone tribe of Mansard crystallized in its every line the mental and moral concepts of its age. It stood for a time when life was not so frenzied as it is now, when a man felt it his duty to the race to have issue, when women were content with their family life. Since then we have learned many things scientifically, but we have yet to find a saner basis for life than that which the tribe of Mansard typified.

Try this—some time when the world has been about your ears—try walking down a street of brown front, Mansard roofed houses. Night time is the best, for then the architectural idiosyncrasies are lost in the darkness. At first, as you pass, you think scornfully of all those things that such houses lacked—telephones, good plumbing, and simple decorations. Then gradually, you become aware that they stood for something very fine—for decent home life, for simple pleasures, for children. And deep in your heart you are thankful for them.

We do not suggest that Mansard be revived. Spare us that! But it is desirous that we have an architectural expression for our time which will be as effective as Mansard was in its day. Once that form of architecture is attained it will have a singular effect on American life. For, in addition to expressing the genus of a people, architecture also stabilizes their life, and American life needs stabilizing. More power then to the architects! More power to the men and women who plan to build homes!

REPLY TO AN IMAGINARY INVITATION

What should I go to Greece for
When I have got mine here?—
Bursts of sunny cloud smothering
Across skies combed and clear,
Sunshine falling and fading
Now far off, now near.

The gay young beech, the sycamore
Rather yellow than green
And the deep wind pouring
All their leaves between
What more dare I require?
What better might-have-been?

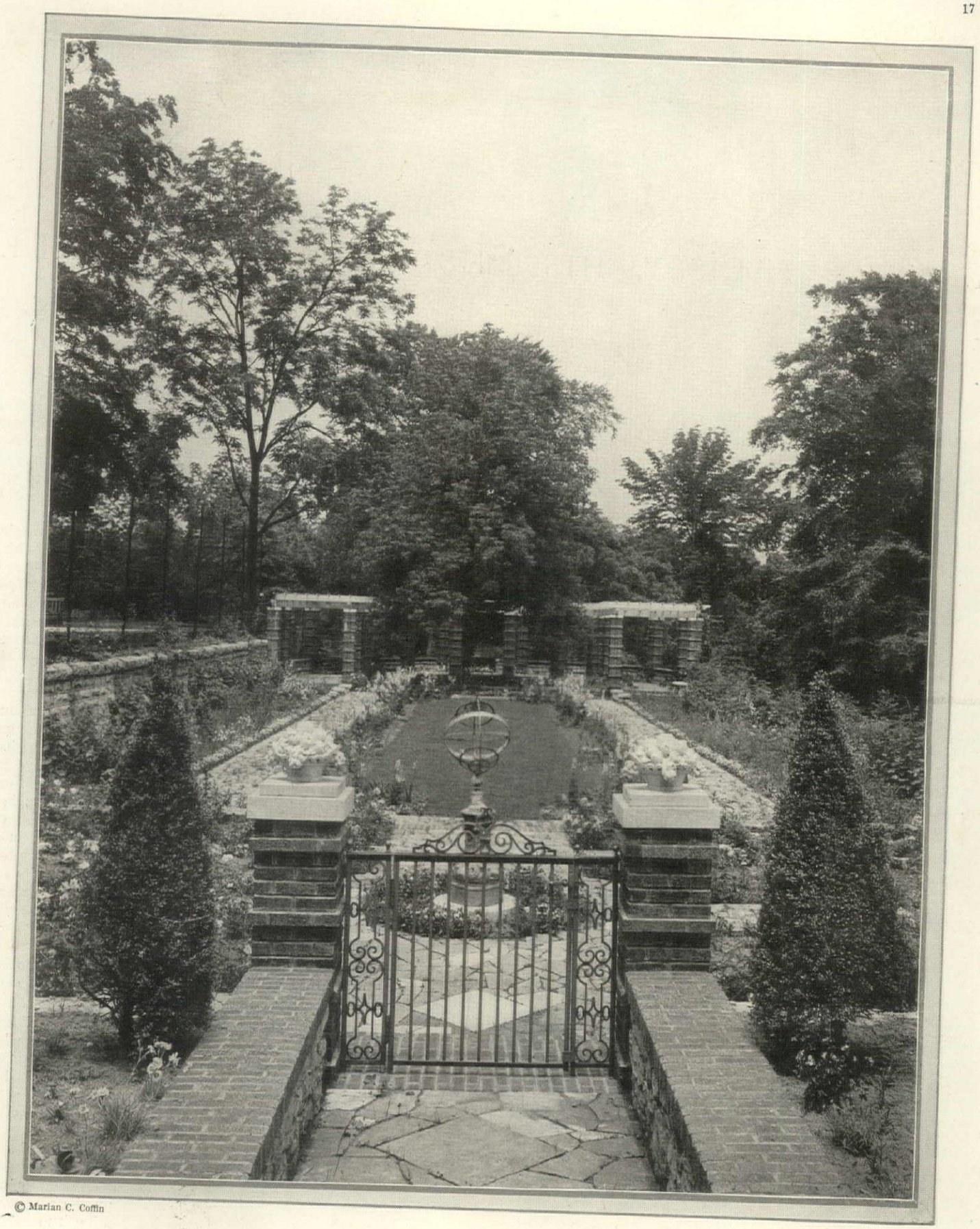
There's a long slope seaward
Over which the wind flows,
There is young green corn springing
And over its sheen goes
One glossy rock sedately walking
Turning out his toes.

The cliff-top dips suddenly
And below on the broad sands
A girl in a white fluttering dress
Runs and halts and stands
Shouting at a boy on a galloping cart-horse
And clapping her hands.

Further out past the breakers'
Bright welter and clash,
Three jolly bathers
Struggle and splash
And the sea toward th' horizon is
One glitter, one flash.

If I shut my eyes I see—redness,
If I open—blue and clear,
If forward—sea . . . bathers . . . cliff-top
If back—gay trees near.
What should I go to Greece for
When I have got mine here?

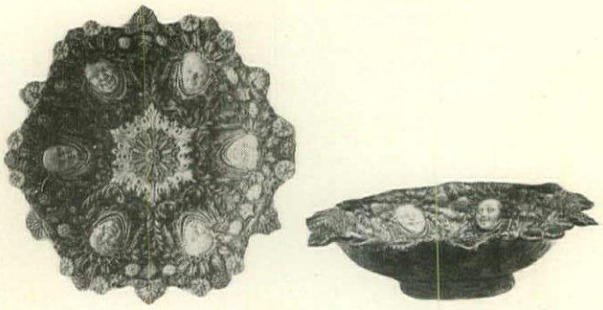
ROBERT NICHOLS.



© Marian C. Coffin

THE GARDEN *of* BROKEN FLAGS

Beyond the gate and the spherical sundial of this garden, beyond the low gray wall and the pergola exedra at the farther end, beyond even the colorful border plantings and their shrubbery backgrounds, lies the interest of the paths. They are of broken flagstones with grass cropping up between them. The garden is on the estate of Mrs. Charles T. Ballard, Glenview, Kentucky. Marian C. Coffin was the landscape architect



Two views of a basin by Palissy, with decorations in relief

BERNARD PALISSY, HIS WISDOM AND HIS WARES

The Story of a Famous Potter of Old France, Inventor of Rustic Figulines to the King and the Queen Mother

GARDNER TEALL

A porte luminiere by Palissy

FAR better it is that one man or a small number of men should make their profit from some art by living honestly, than that a large number of men should struggle, one against the other, so that they cannot gain a livelihood save by profaning the arts, leaving things half done. So said Master Bernard Palissy, born some four hundred years ago—1510, to be exact—near Chateau Biron in Perigaud, France.

Where in the whole history of the arts will a more interesting figure be found? His was not the swashbuckling career of a Cellini, nevertheless, the serious-minded would not exchange him for the volatile Italian who seemed ever and anon to be swallowing diamond dust or crossing a cardinal for copy. Palissy's was romance of a different sort, but romance nevertheless of a fine type.

A Forgotten Master

I have often wondered why we of to-day have almost forgotten about Master Bernard, Master Bernard, whom the readers of our grandmothers' generation immortalized. I suppose the cultivated virtue of novelty which, in this restless era, demands incessant changing of school books from term to term failed to bring old Palissy along with it. In earlier days it was part and parcel of one's polite education to know something of Master Bernard, at least to know that there had once lived such a person. In those less curriculumed yesterdays the story of Palissy the Potter was always a welcome one. Perhaps we ourselves have merely overlooked the matter, and so I make here this venture, believing time has intended no slight to Master Bernard's memory.

How well I recall a certain lower shelf in a library which regaled the rainy autumn days of my tender years! There were treasures here convenint to the hand of one aged nine, treasures fitting the advancement of learning laboriously attained under the unflinching persistence of an all too faithful governess. In this sanctuary I chanced in childhood to come upon a tiny octavo bound in blue, stamped with gilt morning-glories, morning glories such as I have always associated, for some unexplored reason, with the long late Prince Albert and the equally long late Lucy Larcom! Within the covers of this little book was a highly embellished frontispiece, hand-stenciled in colors of saffron, scarlet and azure with an overwhelmingly deep dash of bottle-green. I imagine this volume emerged from the press at a time when analine dyes self-proclaimed their advent to the mediocrity of the day. Beyond that I do not venture a date.

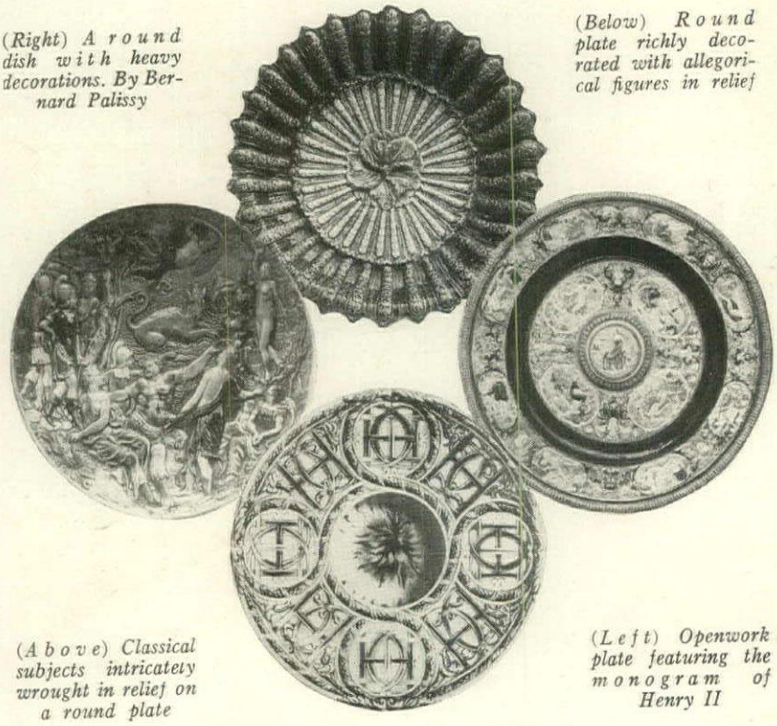
Faience figuline generally ascribed to Bernard Palissy

This giddy frontispiece seemed, even in my childish eyes, profanely gay for the subject it presented. Here was depicted the figure of a bearded man in foreign dress, visage forlorn, person unkempt. The artist pictured him in the act of destroying a quantity of furniture of a sort that might have given distinction to an early Victorian parlor.

A Destructive Small Boy

Just what seemed so terrifying about the situation, I do not know, unless it was that, as I distinctly recall, I myself had occasionally been regarded as somewhat destructive in the furniture line,—as when, quite unintentionally, I had scratched my great-aunt's mahogany sofa in making a desperate attempt not to slide off its hair-covered plateau at a moment when the peculiarly poignant texture of this revered fabric had caused me unwittingly to squirm about in manœuvering for a less aggravating bit of the area. From that time on Miss Solander, the governess, could not adjust her perspective to considering me other than a menace to mahogany in the front of the house or black walnut in the rear.

Thus you can well imagine how heroically there loomed forth from that frontispiece the figure of one who was deliberately breaking up chairs, tables, stools, four-posters and what not—and a grown man at that! But the thrillingness of the situation was further enhanced by the fact that not only was he breaking up the furniture, but he was feeding it to the flames! There was no doubt of it; a copious employment of carmine and saffron made that point clear. That anyone should have dared to be so deliberately destructive at once awakened my curiosity, and I am not sure it did not awaken my admiration as well. I hope not, for as we grow older we like to think that our Golden Days were paragon in their virtues.



(Right) A round dish with heavy decorations. By Bernard Palissy

(Below) Round plate richly decorated with allegorical figures in relief

(Above) Classical subjects intricately wrought in relief on a round plate

(Left) Openwork plate featuring the monogram of Henry II

"La Madaline au Desert," an oval plate by Bernard Palissy, in the Louvre Museum, Paris

An oval dish with figures and decorations in relief, by Palissy

"The Family of Henry IV," an oval plate by Palissy. From the collection of Prince Ladislas Czartoryski

It was not long before I discovered in the background of the picture the figure of a woman in a Breton cap—inexcusable anachronism, though I did not know it then. Who was she? The furniture-breaker's governess, perhaps; no, that could not be, for he was older than she. From the corner of my eye I took a swift visual dart at Miss Solander. The lady in the picture appeared timid and weeping. No, it would not be a governess.

Just then a voice interrupted, "What are you looking at, child?"

"I do not know," I replied.

"You do not know!" exclaimed Miss Solander in expected disapproval, "Pray why do you not know?" She moved near, to be serviceable.

"I was only looking at the picture."

Now Miss Solander never cared for pictures, at least only for painted ones of forget-me-nots and buttercups in water-color and sheep by Mauve in oil, so I hurried on to spell out the title-page. I gave it up.

"P-a-l-i-s-s-y,—Palissy. Master Bernard Palissy the Potter," coached Miss Solander.

"What is a potter?" I asked. And then it began.

Faience panel portrait of Palissy attributed to himself. Rothschild collection

Meeting Palissy

In these after years I have always been glad that Miss Solander's embroidery chenaille gave out at the first question, and that a gentle rain kept us indoors. Undoubtedly, too, this little book had been known to *her* childhood, for she extended it a more approving greeting than it was her wont to begrudge many of my other early literary discoveries. At any rate, I have forgiven her much, for that afternoon she read me the story of Master Bernard from beginning to end.

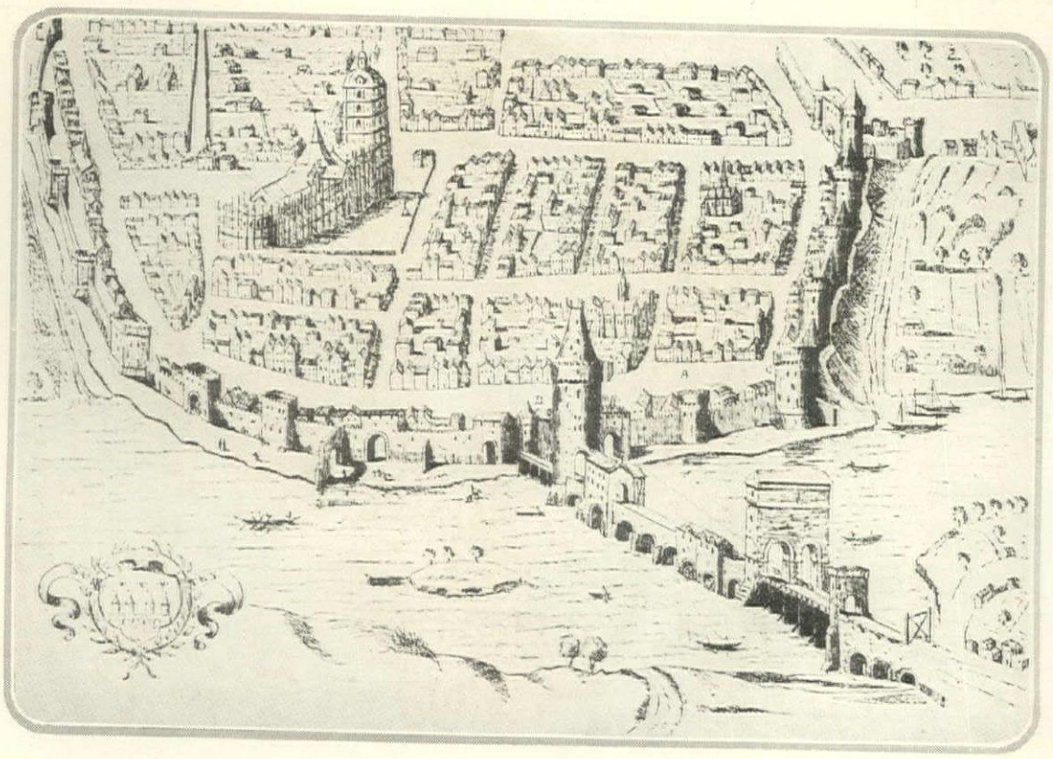
How it all came back to me yesterday when my friend Cleon, at whose house I was dining, took me into his library and showed me, not a book about the old potter, but an actual bit of his craft, a sauce-boat in the enameled faience which Palissy struggled through so many years of vicissitude to produce. Tenderly I took it in my hands and gazed intimately upon its lovely soft blues, grays, browns, wonderful greens and the soft and well-fused marbled colors on the back of the piece, all of which, together with the sharp modeling of the relief and "neatness" of its workmanship gave unmistakable evidence of its authenticity. It had not the crude greens, the glaring yellows or the bright purples that disclose imitations of Palissy's ware.

Palissy Collections

I have seen the fine collections of Master Bernard's handiwork in the Louvre, the Hôtel Cluny, the Sèvres Museum, the Victoria and Albert Museum and the Wallace Collection in London, the Metropolitan Museum of Art in New York and the other collections of note, public and private at home and abroad, but the little saucière which my friend Cleon permitted me to gaze upon, — nay, dear reader, to hold in my hands!—there was not a finer bit anywhere. Master Bernard must have given a chuckle of contentment when he drew it from the kiln!

One might, with a princely purse, collect a few examples of Palissy ware in the course of a lifetime keenly devoted to the pastime! But so rare is Palissy ware that even in Cleon's house I had not ex-

(*Continued on page* 68)



Early view of Saintes. Palissy's kilns were in quarter marked A

DOORS *and* SHUTTERS *of the* COLONIAL PERIOD

The Structure, Measurements and Panel Disposition Which Make for Colonial Perfection

H. D. EBERLEIN

A MAHOGANIZED door, with a full-length, bevelled plate glass panel and a plated-silver knob, set within a fine old Georgian doorway is a brutal shock and a glaring anomaly. It jars one's sense of the eternal fitness of things. It is a clumsy misfit and nothing can ever reconcile such a door with its setting.

A little more than a year ago the writer was making a special study of the fine 17th and 18th Century houses in a part of the country where dwellings of that sort abound. Time and again he was confronted by just such offensive anachronisms, mahogany and plate glass dead flies in pots of otherwise purest architectural ointment. It set him to wondering whether all the people of that neighborhood had gone architecturally blind since they had so utterly failed to appreciate their surrounding architectural glory and could deface it with such monstrous improprieties. And the same inexcusable phenomenon may be found to a greater or less extent in plenty of other places, too.

The points to note and compare in examining the door and shutters of the Colonial period are:

Structure and type.

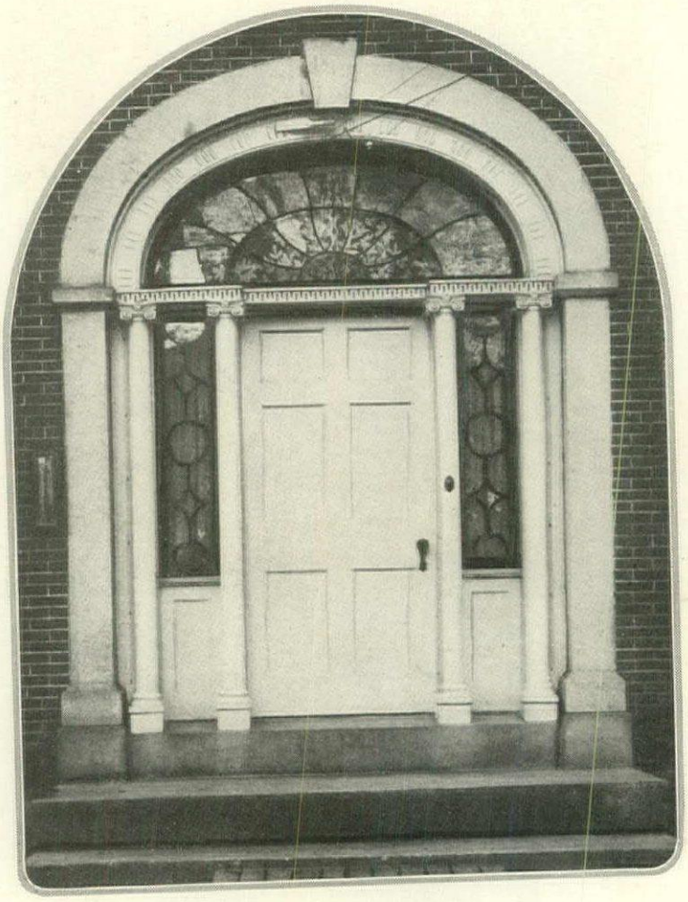
Measurements of stiles and rails.

Arrangement, size and number of panels.

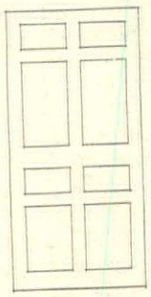
Measurements and profiles of the moldings enclosing the panels.

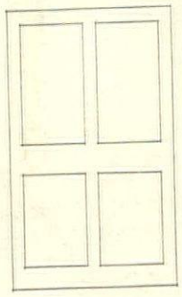
Character of the hardware.

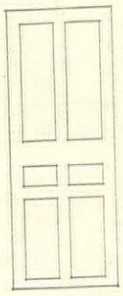
Doors and shutters are of two sorts of construction, battened and paneled. The former are necessarily more massive than the latter but possess the merit of direct and vigorous simplicity. They consist of two layers of boards, usually grooved and often beaded on one edge, which are laid at angles each to the other. The boards of one side, usually the outer, are set vertically; the boards of the other or inner side may be set either horizontally (at right angles to the outer layer) or diagonally; sometimes, if there be two doors, herring-bone or chevron-



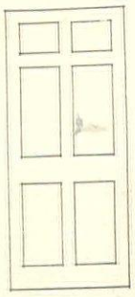
The affinity between the door frame and the door itself can be seen in this example of late 18th Century work found in New Hampshire

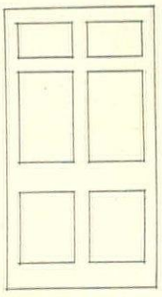


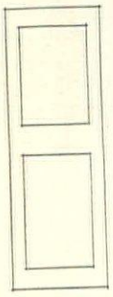




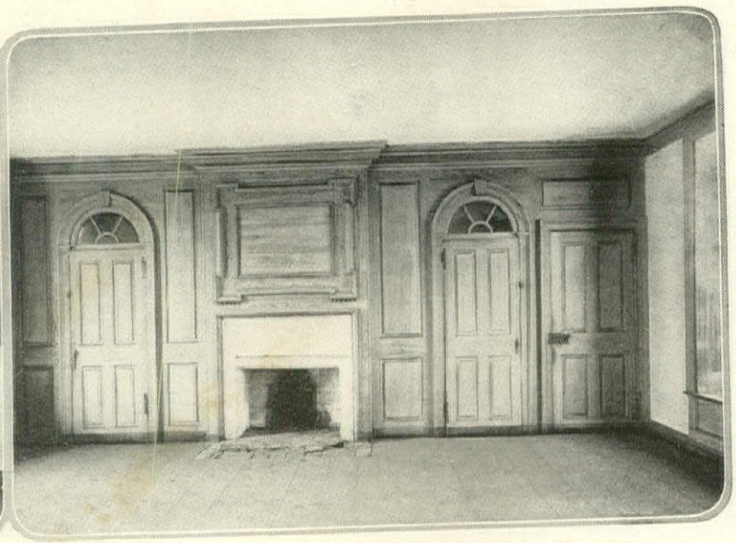
Periods are based on panel arrangement. The eight panel design on the extreme left is mid-18th Century type from Barnstable, Mass. On the right, the two panel door is late 17th Century and comes from South Yarmouth, Mass.; the next is late 18th Century, and the third, with small top panels, early 18th Century







Among the unusual types found in Bermuda is this folding door with an all-over latticed light. Plaster columns at either end



Early 17th Century doors are to be found at Graeme Park, Horsham, Pa. This Colonial woodwork is an especially fine example

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ccurred frequently in
wellings and was also
used in old meeting houses. It
is easy and inexpensive to make and
can be fitted to any size of doorway
without reference to the stock sizes of
millwork.

Paneled doors and shutters exhibit great diversity of composition and consequently a wide variety of interest. Different fashions of paneling doors prevailed at different periods and the manner of panel arrangement affords an approximate index to date, just as do the cut of clothes or any other phenomena of style evolution. Measurements of stiles and rails vary according to panel arrangement and can best be studied in that connection.

In the late 17th Century and early 18th Century (c. 1665-c. 1725) one common arrangement had four or two panels of nearly equal size, double doors having two panels in each leaf, single doors either four or two according to width of doorway. Another arrangement common at the same time had six panels (double doors three in each leaf); two small at the top, two long below, and two

(*Continued on page* 60)

(Left) Doorway to "Mt. Pleasant", Philadelphia, showing the heavy classical lines of the frame and pediment, with sturdy panels in the door itself relieved by a carved light

The door of Gloria Dei Church in Philadelphia presents a study in the regular paneling of the early 18th Century. A stately style in a stately frame

Door of the Manor House, Croton-on-Hudson. An early 17th Century example, from Holland

An eight panel door is found at "Clivden", Germantown. It is an example of the mid-18th Century. Doors are narrow and protected by shutters

A late 17th Century four panel door is found at the Moravian Sisters' House, Bethlehem, Pa. The overdoor light is unusual in such work

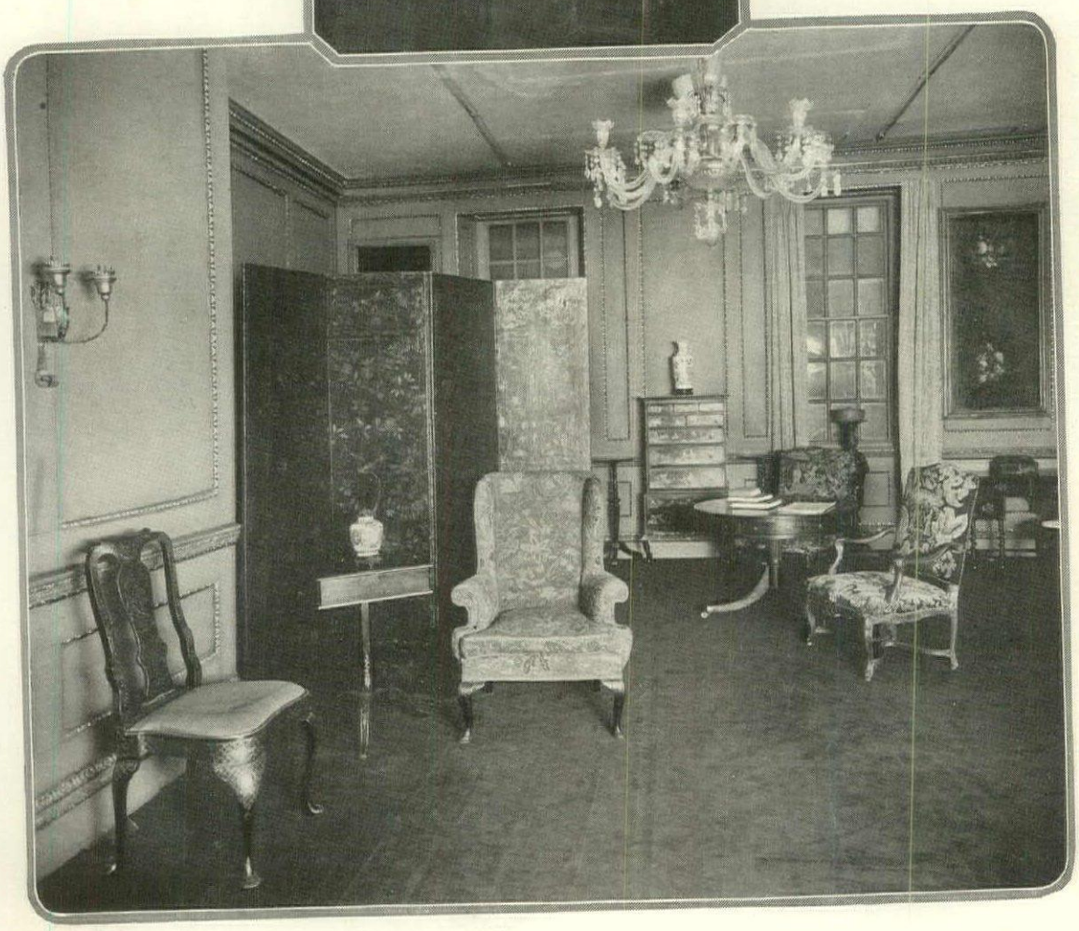
The V
of SC

A Useful Acc
Varied Possib

NANCY ASHTO

In the room above the low Coromandel screen, so popular in the 18th Century, has been revived in its proper use by a settee when it is placed near a doorway. Schmitt Bros., decorators

The successful use of screens to form a whole background is here happily illustrated. Corners of rooms could be so created or objectionable doorways closed up. Alice Schille, decorator



To break a long living room by discreetly placing a tall red lacquer screen at one of the entrances, with an arrangement of furniture in front of it, is an interesting treatment. Schmitt Bros., decorators

OF all the decorative access probably the most versatile a at the same time the least understood i the screen. It never occurs to most of us that it has any use except in the dining room to shut off the service door. As a matter of fact its possible uses are as varied as its designs and its presence frequently creates the character of a room.

In Georgian days when the huge living rooms were cold and draughty and heated by nothing more adequate than a small fireplace, a screen was an actual necessity. Discreetly placed at one of the entrance doorways it served the double purpose of cutting off the cold air and breaking the length of the room. So placed today, with an interesting furniture group in front of it, it may be equally effective.

Such a screen must of course be tall and no less than four-fold. It may be of painted canvas in an infinite number of designs or of tooled leather, or carved wood, but it must be of sufficiently lovely design and color to add a great deal to the harmony of the room. I suppose one of the most beautiful illustrations of this was the use of a tall screen in itself so lovely that it was the dominating note in the room.

It was made of plain emerald green old Chinese satin without a sign of decoration and it was very tall, at least eight feet. In its bright surfaces was reflected all the light and shadow of the room. Placed directly in back of the glazed chintz davenport, which was drawn up at one side of the fireplace, it made a perfectly delightful background for the charming hostess. The room was a library lined with books, with a gay flowered glazed chintz at the windows and on the furniture and the striking note of emerald green repeated in the glass wall sconces.

In A Studio

In these days of huge studios which serve the purpose of living room and dining room as well, the screen plays an important rôle, and if wisely placed may effectively cut off that part of the room where dinner is to be served.

Sometimes an ugly wall may be disguised by the correct placing of screens, so as to form a new and interesting background. If more than one screen be used, they should of course be the same height and the same general character of design, preferably as simple as possible.

The little low screens, not more than 3′ high, have always fascinated me the most, and they are less used than any. The tall, rather important Coromandel screens are better known, but the small ones are even more delightful, though serving an entirely different purpose. I saw one effectively used next to a vivid yellow damask settee, its Chinese design on a black ground making an interesting color contrast. Placed near a doorway as it was, it was both effective in color and useful.

Fireplace Screens

Another happy use of a small screen is near a fireplace, not as a fire-screen (they are a story in themselves) but just a low, two or three-fold screen, either of damask or silk, placed near a big armchair, making a little more friendly group in front of the fire. These little screens may be made in a variety of materials, and I saw a fascinating one made of heavy beige colored paper on which little old color prints had been inset in oval medallions. The edge of the screen, as well as the medallions were finished off with a narrow green paper border.

What a delightful touch this would be for a boudoir!

An artist in the small decorative accessories has devised a screen made of pergamyn through which the light filters sufficiently to bring out the quaint Persian design in delicate tones. This was placed in a bedroom directly in front of the door leading to the dressing room and was made about 5′ high.

At a very wide doorway where the thoughtless architect has omitted doors altogether, the screen is absolutely indispensable. There one will need a very tall one and I have seen a pair of tall Chinese screens fitted into such a doorway so as to actually close.

Their Advantage

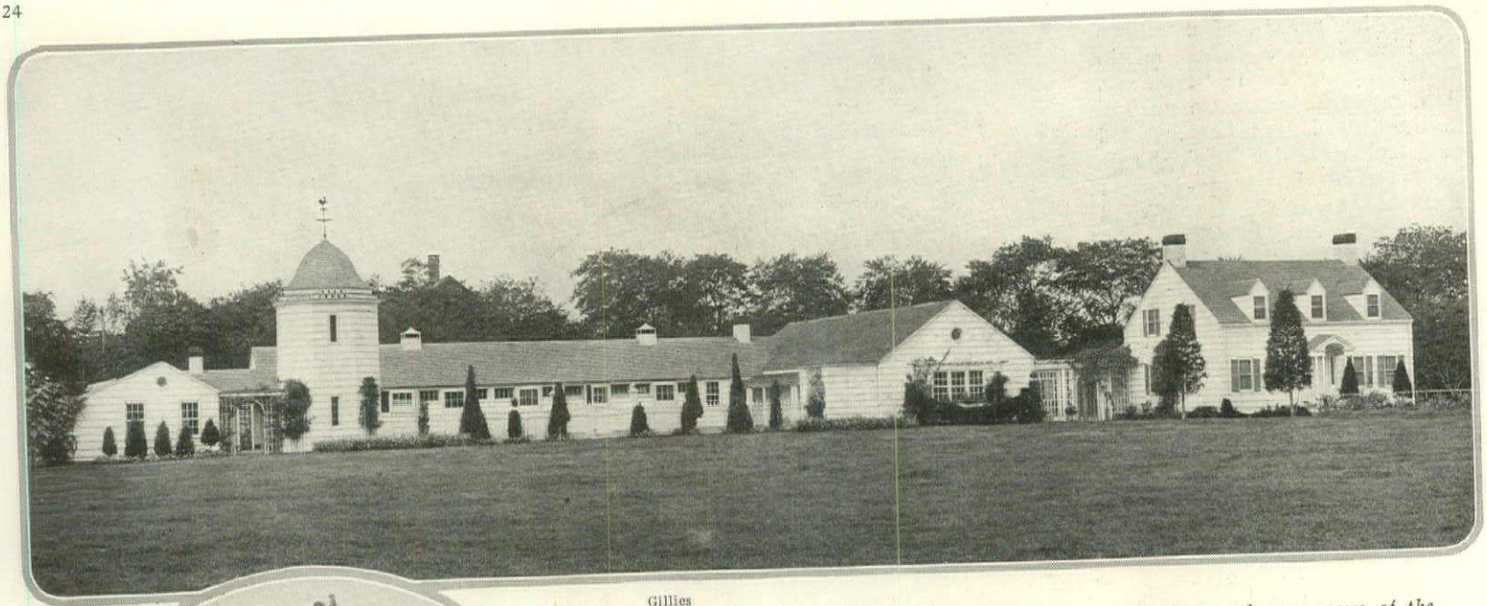
There is one great advantage about screens: they may be really as simple and inexpensive as you please if made of a good wall-paper. Even for the rather dignified living room, if the paper be chosen with great discrimination and lacquered to a good tone such a screen would be very effective. There are a variety of black wall papers which are excellent for this purpose and one or two pastoral designs, not to forget the bird and flower designs reproduced from the 18th Century papers.

The simple chintz covered screens are useful for the bedroom, or if one pleases, one may have a plain linen in a good color with the main design of the chintz repeated in the applied motifs on the panels of the screen. In fact, inexpensive and yet effective screens are so easily made that one wonders that the department stores are still able to dispose of their cheap supply of pseudo-Oriental variety.

A translucent screen of pergamyn on which a delightful Eastern landscape is painted insures privacy at the entrance to the dressing room. Karl Freund was the decorator

To cut off the corner of a bedroom, a screen has been placed in this fashion. It is of plain linen with a Chinese motif repeated in circles. Decorations by Mrs. Woods

A tall Coromandel screen in an Oriental design may be used to cut off the service door in a dining room. Walls are oak paneled; hangings, blue damask. Mrs. Edgar de Wolfe was the decorator



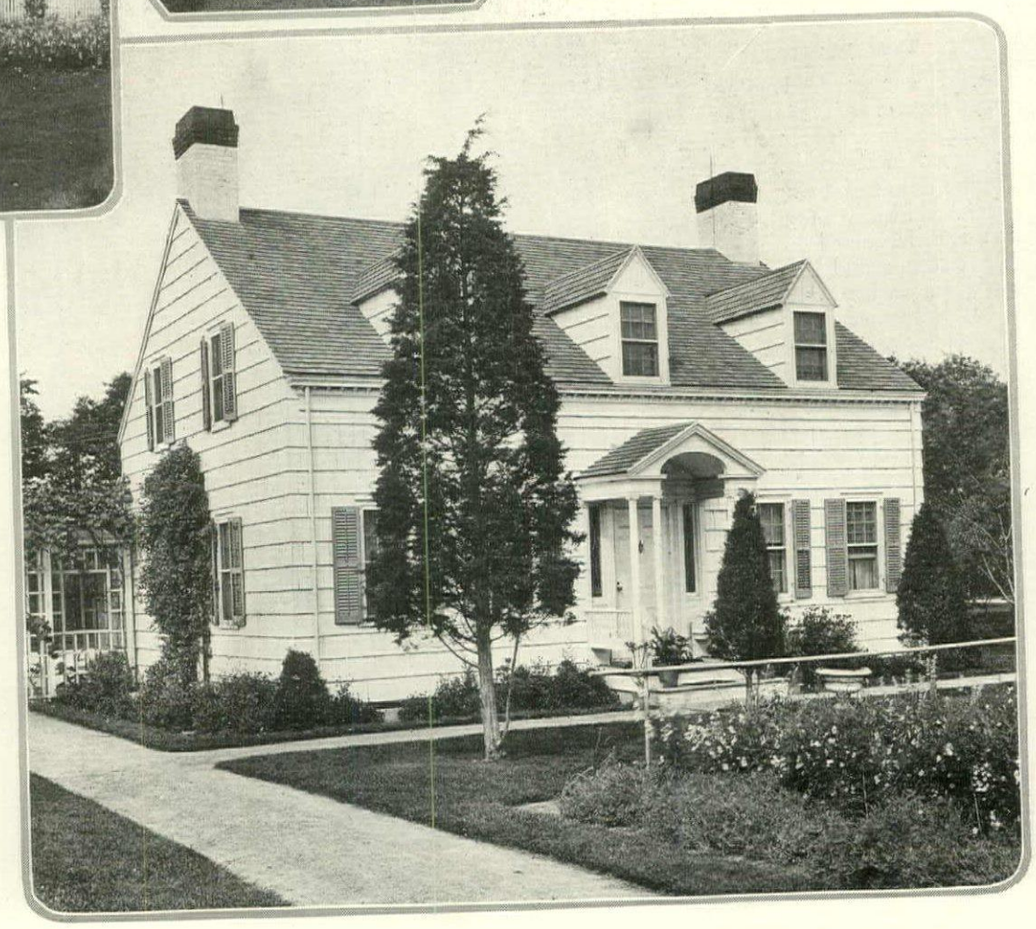
Gillies

A general view of the entire group shows the compactness and easy access of the various units. The chicken houses are located in the wing on the left. The cows and horses are in the long wing in the middle, and the carriage room and general wagon storage in the wing joined to the gardener's cottage by a trellis. The cedar planting, not on the architect's plan, somewhat detracts from the appearance of the front

The lower floor of the tower serves for feed room and the upper houses an extra hand. A dove cote is in the top. This and all the buildings are finished in old split cypress shingles, long in vogue in the locality

A trellised archway stands between the chicken house and the tower with a path leading to the door of the feed room. This trellis is repeated by the gardener's cottage

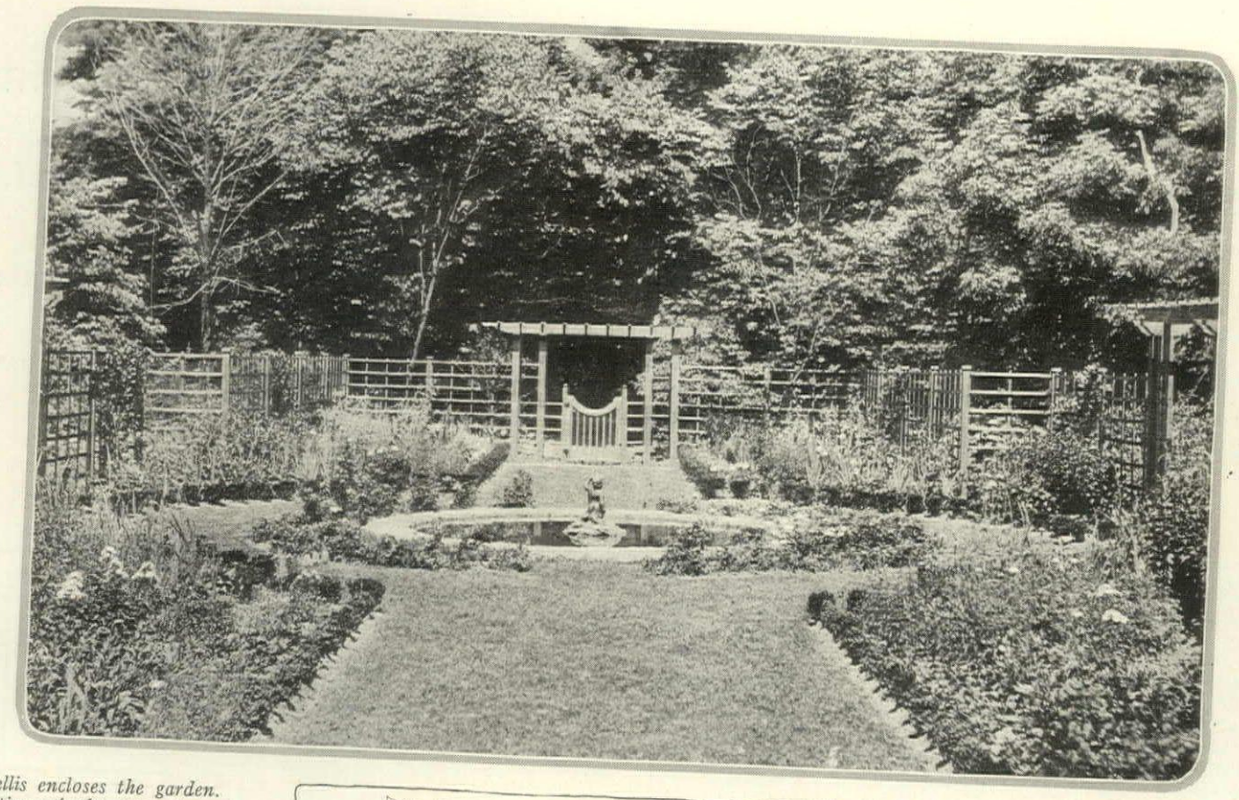
The cottage is a simple Colonial type with four rooms and hall downstairs and four rooms and bath up. The latter can be opened, making a dormitory. A vegetable garden is in front



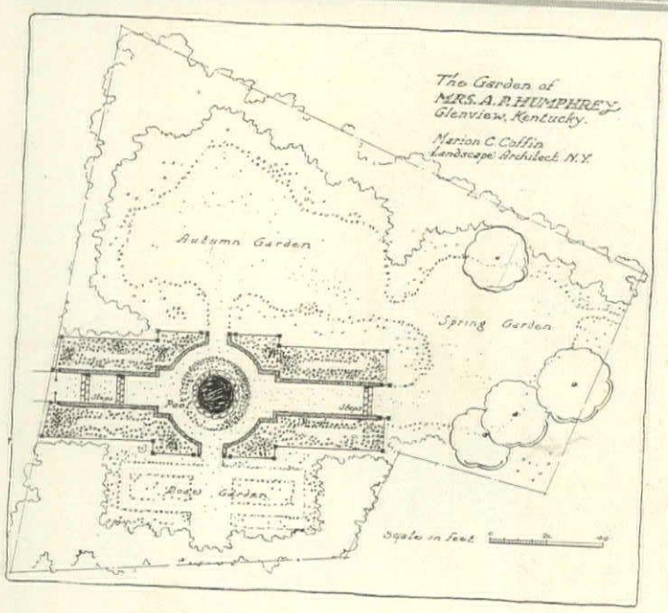
FARM BUILDINGS *on the* PLACE *of* J. A. MOLLENHAUER, *Esq.*

at BAY SHORE, L. I.

ALFRED HOPKINS, *Architect*



A simple trellis encloses the garden. At the meeting of the axes lies a little pool. Box edges the borders



There are three gardens in all—one formal and enclosed, an autumn garden and a garden for the spring

IN A SOUTHERN GARDEN

On the Place of Mrs. A. P. Humphrey, Glenview, Ky., Marian C. Coffin, Landscape Architect

ELSA REHMAN

WE have come through a grove of tall trees to the arbored entrance of the garden. Before us is just a simple straight walk with long box edged flower borders and lattice enclosure. It is spring and the tulips are in bloom, all in the softest shades, white, lilac, lavender, heliotrope, purple. How delicate it is with the tulips raising their tinted cups high above the new green of the garden. When we see it again, it may be, perchance, in the heat of the mid-summer. We find white and lilac and violet phloxes, lilac and white scabiosa, purple and white gladiolus, and pure white gallonias. How cool and refreshing it seems. Or we may see it again in the autumn with its lilac and purple perennial asters, its lavender and white stocks, white snapdragons and white dahlias. How quiet and refined seems then. And the vines, at first merely a thin tracery upon the lattice, now wreaths the wooden framework with garlanded decoration. There are lathyrus, the climbing pea, and roses and clematis. There are Silver moon roses, with soft semi-double large white flowers, and the lovely rich Gloire de Dijon and the great white flowered climbing Kaiserin Auguste Victoria. And of the clematis, there are purple varieties and white ones, not only the familiar autumn *clematis paniculata* but its choicer relative, *clematis Henryi* with luxuriant June bloom of great star-shaped blossoms. Flowers and vines, in their overlapping succession of bloom, create in different form each time the lovely ring of lilac and white in the garden path.

THAT day in the spring when we walked between the borders delicately adorned with tulips we went on to the very end of the garden and there entered the spring garden under the old walnut trees. It was full of budding columbines where just a little while before we went to see the creeping phloxes and where in a few days we will be seeking the bloom of irises and the peonies that will begin to open their ready buds. After that, when the great trees are in full leaf and the garden becomes very shady we will find but an intermittent bloom, of white lilies, of foxgloves, of white asters.

SOMETIMES, as upon some day in early summer, we will stop midway down the path where, at a little round pool, a cross path will lead us into the rose garden. It is just a tiny place, half hidden away, half lost in its enclosing shrubbery, yet how full of flowers we find it. Rose Dr. Van Fleet is out, climbing over the arbored seat with its large flowers and loose habit displayed through very contrast amid the small rambler type of the other pink climbers, Paradise and Evangeline. The pink H. T. roses are in bloom and the polyanthas, pink and cream ones that grow intermingled as edgings. Then there are old fashioned China roses and there are moss roses whose spiny clusters are full of fragrance and full of memories of old-time nosegays. And there are some bush roses, white Madam Pantier and pink Penzance briers.

AT other times when we hesitate midway along the path our eye may catch glimpses of another garden, on the other side. Like the rose garden it, too, is half hidden in its tree and shrub enclosure, but it is larger with an irregularly shaped lawn surrounded by broad borders bright with flowers. The oriental poppies may be in bloom, pink ones, maroon ones, deep blood red ones, or there may be great mats of Sweet William, like the poppies each variety in separate masses, or there may be larkspurs in flower, their great spikes rising out of the background all around the garden.

These effects are just simple preludes to a garden at its best in the autumn. It seems quiet enough at the entrance with ageratum and blue salvia, but look at the border opposite. As we cannot see, from the entrance, any of the flowers that make the transition,—the pink phloxes and flesh colored zinnias, the calendulas, the yellow and orange dahlias and crimson coreopsis,—several octaves in the color scale seem to have been leapt at a bound, for across the coolest of blues we see scarlet zinnias and red dahlias full of richness and warmth. They form a brilliant keystone, as it were, for the flowers that seem to radiate out from them: for tritomas and orange red montbretias, for rich red heliochrysum and flame snapdragons, for scarlet verbenas and the brightest red phloxes.

The RESIDENC of C. C. MULLAL Esq.

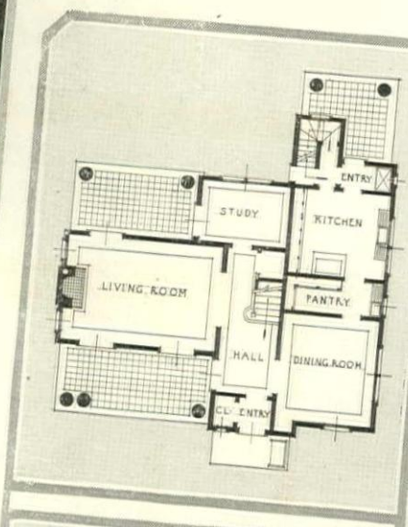
PHILIPSE MANOR, N.

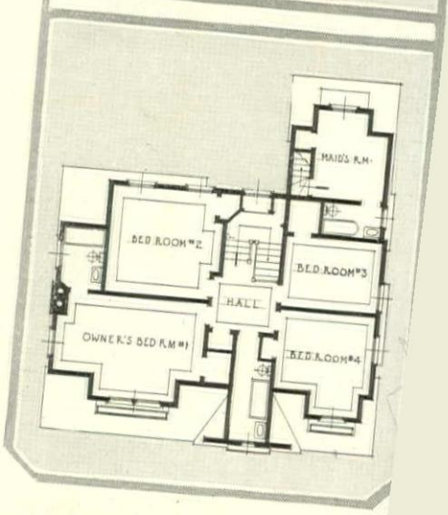
DWIGHT J. BAUM, *Architect*

Gillies

The house is of Dutch Colonial influence, clapboarded, comfortably low to the ground and with red bricked porches and doorstep. It is white, with bluish-green blinds and red tile chimney caps

The entrance is sharply accented by its peaked gable within which the space is occupied by a bathroom. A box of geraniums and trailing foliage plants crowns the door frame, adding a touch of color

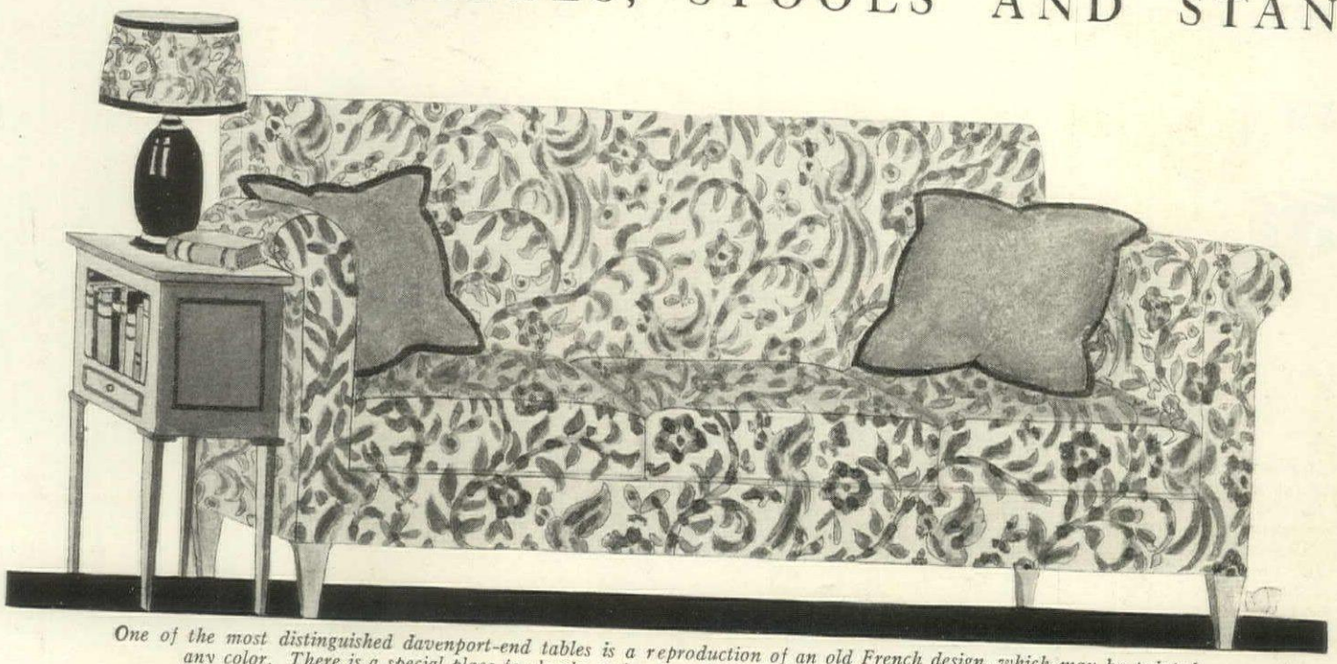




On one side of the ground floor are the dining room and service section; on the other, the living room with its flanking porches and fireplace at one end. Four bedrooms and two baths are above, besides the maid's quarters

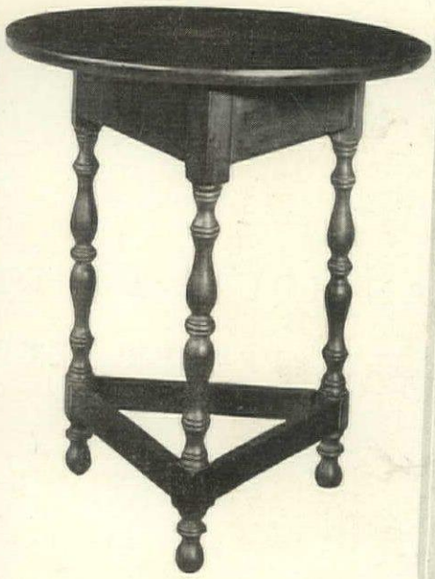
An unusual architectural feature noticeable at the rear is the manner in which the larger dormer has been brought forward so that it blends into the main line of the house, thus greatly increasing the bedroom space

COUCH-END TABLES, STOOLS AND STANDS



One of the most distinguished davenport-end tables is a reproduction of an old French design, which may be painted any color. There is a special place for books and a long, narrow drawer. 30" *high, top* 21" x 12". $45

Jacobean feeling characterizes this little mahogany table with its half octagonal top. 26" *high, top* 13" x 26". $17.50



A three-legged table with stretcher reproduces a Colonial design. Mahogany with walnut stain finish. 26" *high, top* 24". $37

A half-moon shaped table of Hepplewhite design comes in dull mahogany finish. 26" *high, top* 13" x 26". $15

A reproduction of an old English stool. Solid mahogany in walnut stain finish. 20" *high, top* 18" x 12". $27

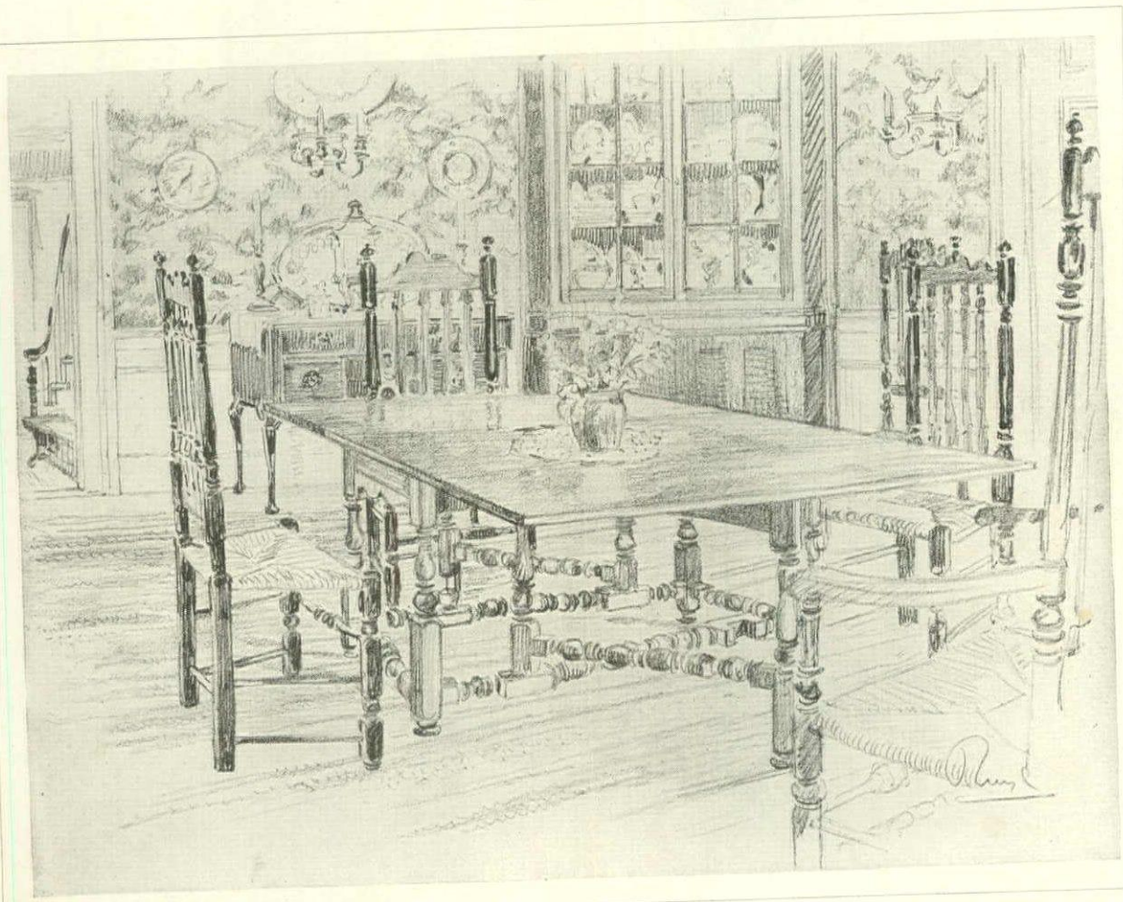
Dull mahogany finish gives character to this rectangular table with single stretcher. 26" *high, top* 26" x 13". $22.50

A convenient little gate leg table comes in mahogany with walnut stain finish. 27" *high, top* 24" x 30". $40

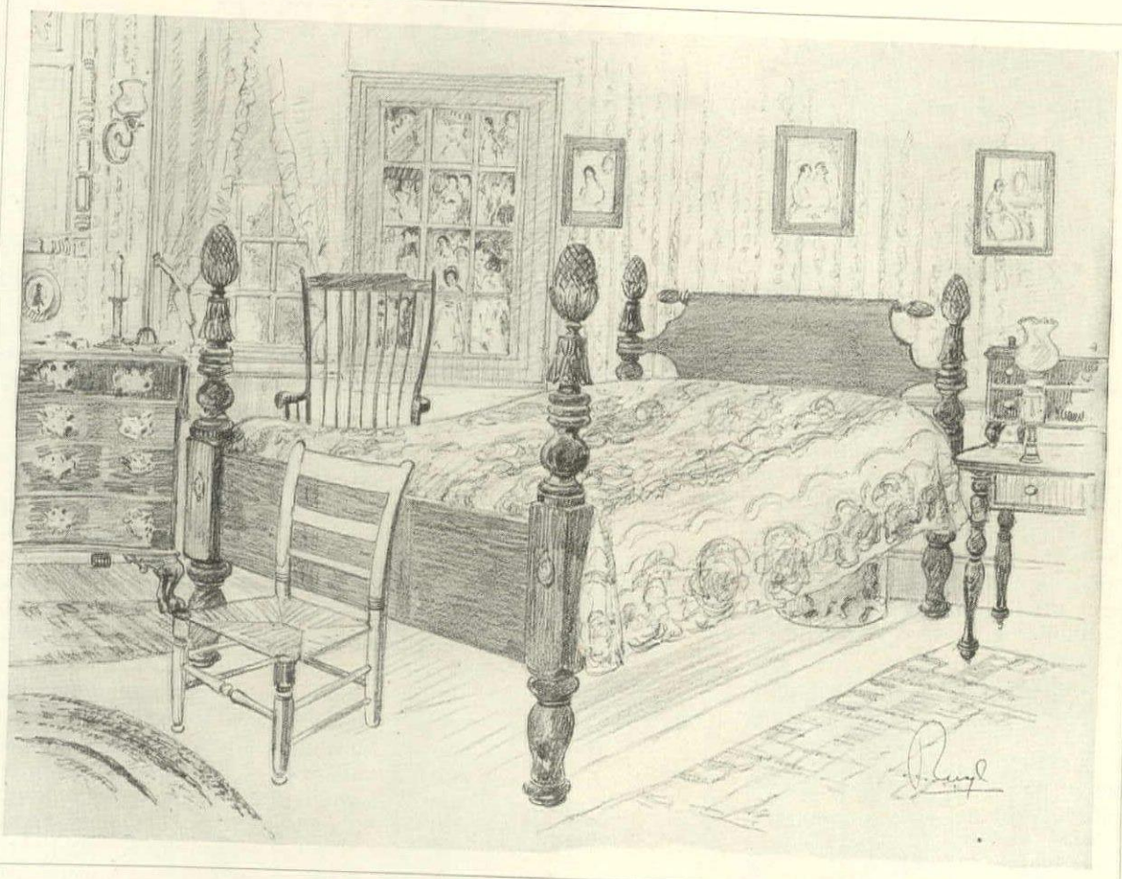
Among the strange records in the book of New England antiquity is the tale of the Orient in Oriental art objects brought back from the East by Yankee sea captains. Though exotic they fit in with the sturdy furniture of the period. In this living room, for example, the walls are covered with Chinese tea box paper. Above the mantel hang two old Chinese paintings on glass, and at each end of the mantel shelf is a yellow cloisonne vase. At the same time Colonial atmosphere is established by the brass candlesticks and andirons, the crane and pot, the warming pan and the gold mirrors which hang at either side

COLONIAL ANTIQUES OF DISTINCTION

IN THEIR PROPER SETTING



The walls of the dining room are covered with a blue Chinese paper of dwarf pines. Silver sconces contrast with their background. The table is an old type of square gate-leg and the rush-seated chairs with spindle backs go with it harmoniously. A Queen Anne low boy serves for sideboard, its old silver plate grouped in a dignified fashion. The corner cupboard which is almost a sine qua non of the period, is filled with old china that enriches the color of the room. The atmosphere is dignified and livable, the colors interesting, and the furnishings are simple — the requisites for a dining room in good taste. The sketches on both of these pages are by Louis Ruyl



When one possesses so dignified and rich an antique as a pineapple four-poster it should be given the place of honor in the room. The bed takes its name from the carving of the posts, and is usually low, the posts being sturdy and the headboard having a slight roll. Its covering can be simple, as here, or a valance may be used around the bottom. The fabric here is a rose pattern. Curtains are scrim with a ruffle edge, hooked back. A quaint paper and old color prints give the background unusual interest. A colonial secretary and bureau with old chairs and mirrors and rag mats complete the furnishings

THE HOME OF MRS. IRMA KENNARD

AT DUXBURY, MASS.

The drawing-room maintains the genuine Colonial atmosphere. The walls are papered in silver gray with examples of old copper plate chintz and carved mirrors breaking the surface. A beautiful mantel forms the focal point of the room. It is fitted with a low brass fender and a fender cushion that encircles the hearth. The furniture is typical of the period: gate-leg table, rush-seated chairs, a sewing stand of Colonial design and simple antique accessories of pottery and brass. Between the beading on the mantel and the beading on the frieze is a marked affinity. The low wainscot and chair rail both add to the architectural background of this genuinely Colonial interior

THE STORY *of* JAPANESE PAINTING

Being the First of Two Articles on the Beginnings of this Nipponese Art and Its Development

W. G. BLAIKIE MURDOCH

"The Cliffs", by Shibata, early 19th Century

A LONG and dreary time must elapse ere the Occidental, living in Japan, can speak with any fluency the language of the country.

Having reached that stage, he will find it very difficult, still, to follow the ordinary parlance of the people.

But, when that likewise has been mastered, an adventure of quite singular charm is to visit many Buddhist temples, and chat with the priests.

They are usually friendly, proud to show their treasures of hieratic art, glad to tell what they know about the men who wrought these things, while often they will give an invitation to come into the rectory for some green tea. Listening always with a curiously marked interest to Western comments on Oriental painting in general, the priests to-day, as of old, are frequently themselves artists, perhaps conducting a little art-school. And here may be seen a group of boys and girls, kneeling on the matted floor, with their handiwork spread before them, each using exactly the media used in Japan centuries ago. The visitor may himself essay those media, thus getting an idea of their advantages and disadvantages, compared with those of the brushes and pigments of the West.

Painters and Society

Through ten centuries, Japan nearly always had fine painters. She personally honored them far above the adepts in the colored print, although this last is what the Occident is still inclined to view as the prime glory of Japanese art.

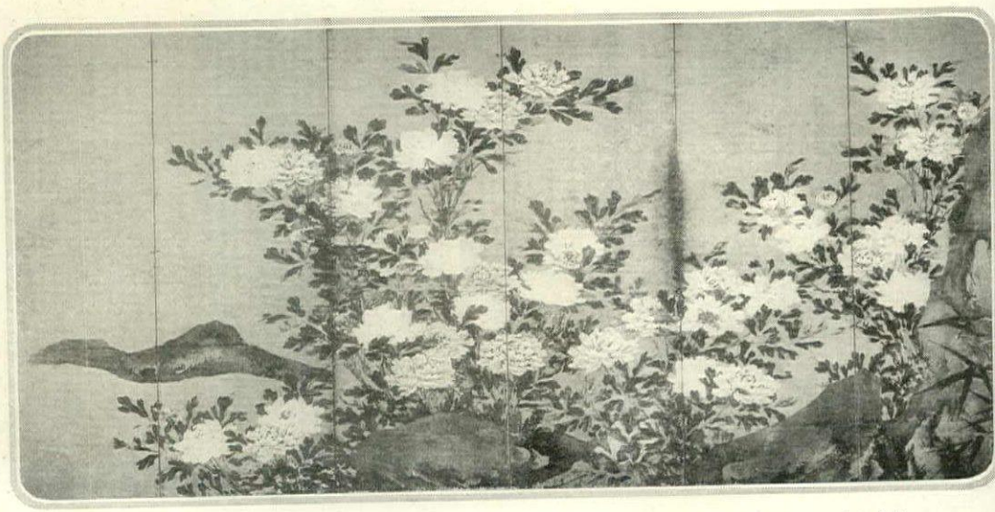
Dealing with the curious forms of despotism which existed in Old Japan, Lafcadio Hearn says that personality was "wholly suppressed by coercion." Like statements are made by countless other historians, pointing out for instance that formerly a Japanese, whatever his gifts, could not rise from the clearly defined social grade into which he was born; while the State told people where they must live, and even dress was controlled by law. But strong individuality is like dynamite: it will manifest itself in spite of what the westerner might deem mere convention.

That old Japan presents no exception is finely shown by the story of Hideyoshi (1536-1598) who, born a peasant, and employed for a while as butler to a feudal lord, rose by sheer genius to be king in everything but name, which achievement should be borne in mind by Occidental critics of Oriental art. For these usually give the bulk of their space to discanting on the different Japanese academies: they tell how, at each, certain tenets were imposed in a manner despotic as that which obtained in ordinary laws, pupils being taught that there was one right way of depicting trees, say, water, or the human form. And, as a rule, this matter is followed by a mere tabulating of the artists themselves, according to the respective styles of workmanship to which they were trained. Now, in Japan, as in every other country where art has reached great heights, its chronicle is essentially one of individualities, not solely of codes or academies.

"The Vine", by Haritsu Ogawa, a painting of great delicacy

Toba Sojo was the artist of "The Way of the Monkey" pictured below, a delightful portrayal of Japanese humor. Toba Sojo was a bishop who lived in the mid-11th Century

There is almost a modernist feeling in Sesshiu's "Winter"



At the Myoshin Temple near Kyoto can be found the famous Peony Screen painted by Yusho Kaihoku

"Philosophers", by Shubun. Among Shubun's pupils was Masanobu, renowned for his hieratic paintings

A Landscape screen by Maruyama Okyo, naturalist, who was accustomed to paint directly from his subjects

"Prelates", by Maruyama Okyo. Together with two pupils he decorated the Daijo Temple of Kamaeizan

At Horyuji Temple, near Nara, there is a pleasant little sculpture, *Prince Shotoku of Japan as a Child.* And, in a document lately found at the temple, a priest has written that "we, wishing to do a deed by virtue of which we may be admitted to Nirvana, cause with the deepest reverence the making of this sculpture." A legend says that, shortly before Shotoku's birth, an angel told his mother that the child was predestined to teach the whole world, the story further holding that the mother suffered no pain when the prince was born. This reverential way in which he is viewed is indeed only just, for he, if any man, merits the title of the father of Japanese painting. It was in 572 A. D. that he was born, a little prior to which time Buddhism had been brought to Japan by Korean missionaries, and when yet a boy the prince showed himself deeply in love with the beautiful Indian religion. He fought on its behalf against the party seeking to uphold by the sword Japan's pristine faith of Shinto; later he gave both great energies and fine gifts to lecturing and writing on Buddha's teaching; and in eagerness that this should have a worthy temple in Japan, he founded Horyuji.

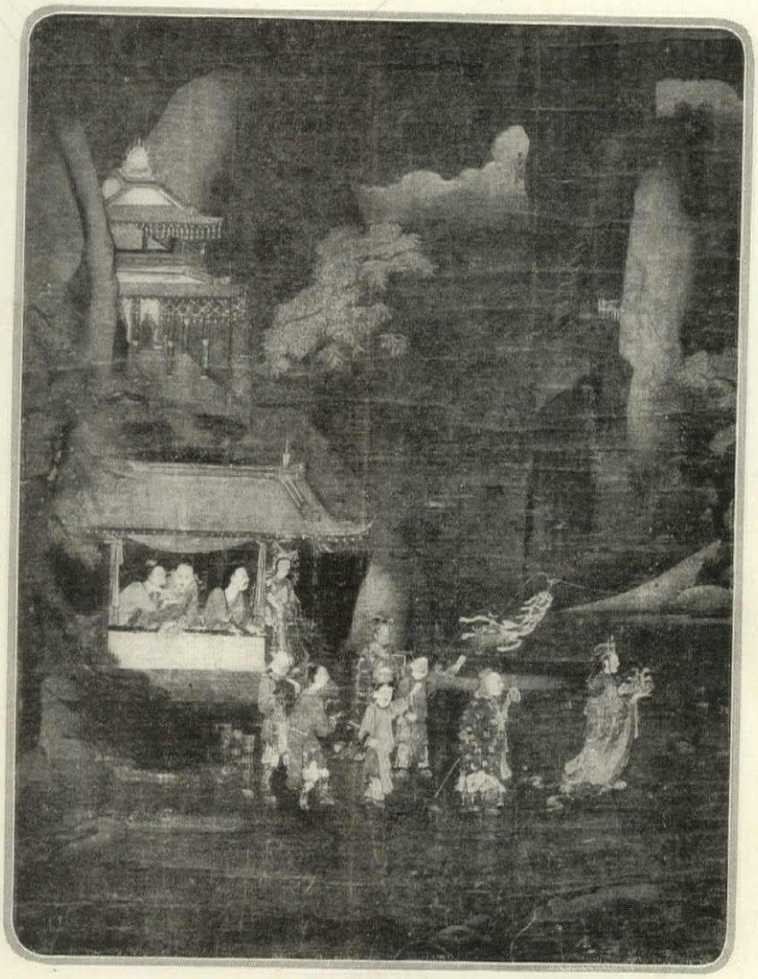
Work at the Temple

Loving art keenly, himself a talented sculptor, and friendly with one of the best Korean painters of his day, Prince Asa Shotoku entered with the utmost zest into personal supervision of decorations at the temple; and some frescoes there, depicting angels and Buddhistic deities, are regarded as the oldest paintings existing in Japan. It has been suggested that the artist, named Cho, was in actuality a Korean. But Shotoku soon had the satisfaction of seeing many of his own compatriots actively painting, which early group found their subjects exclusively in the pantheon of that faith whose spreading, in Japan, might have been long delayed but for the sculptor-prince.

The Chinese Influences

Study of the frescoes at Horyuji does not reveal the exact nature of the paint used, which, presumably, was something akin to tempera, although, for independent pictures, water-color was always the medium of the Japanese till quite recent times. The early Buddhistic artists naturally took their formulae chiefly from Buddha's own land, and naturally looked for technical enlightenment to China, painting having begun there so much earlier than in Japan. But has not the similarity between Chinese and Japanese art been greatly exaggerated? Some writers actually infer that Japan, as a painter, lacked character of her own, and merely uttered her neighbor's.

Nevertheless, almost from the first, the Japanese wrought with an elegance, a daintiness, beyond the alchemy of the Middle Kingdom school. And, whereas Chinese art is somewhat staid and solemn to the Western mind, Japanese is notably light-hearted, abounding too in humor. Consonantly it often expresses a fondness for the grotesque, which taste is marked in the pictures by Kobo Daishi, who, living at the end of the 9th Century, is famous as the inventor of the syllabic signs with which his fellow-countrymen write today.

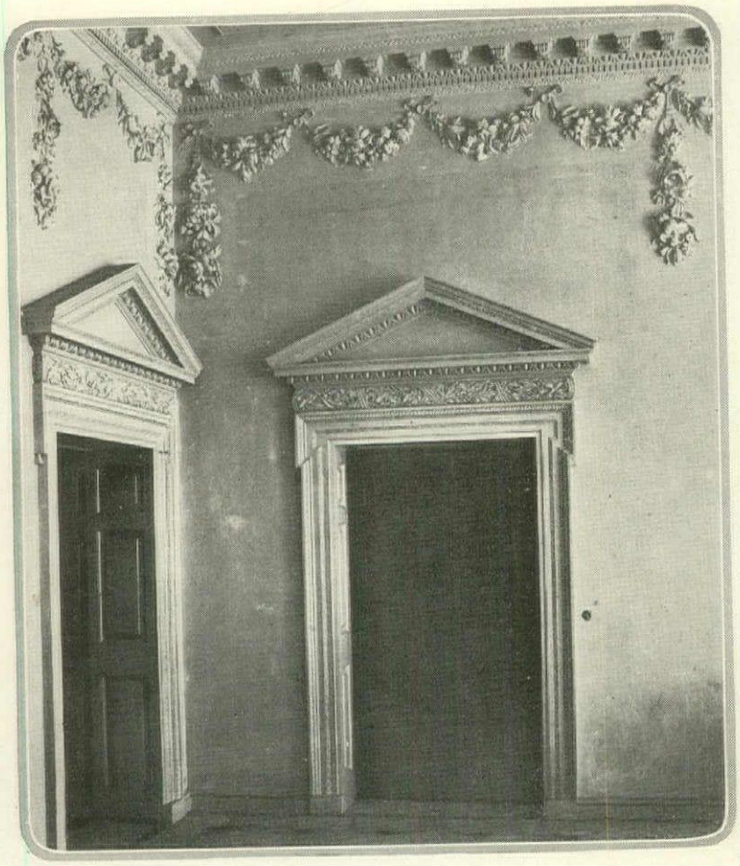


"The Han Emperor, Kao Tsung", part of a silk screen ascribed to Tosa Mitsunobu, who died in 1525. Examples of his work are very rare

Kose no Kanaoka

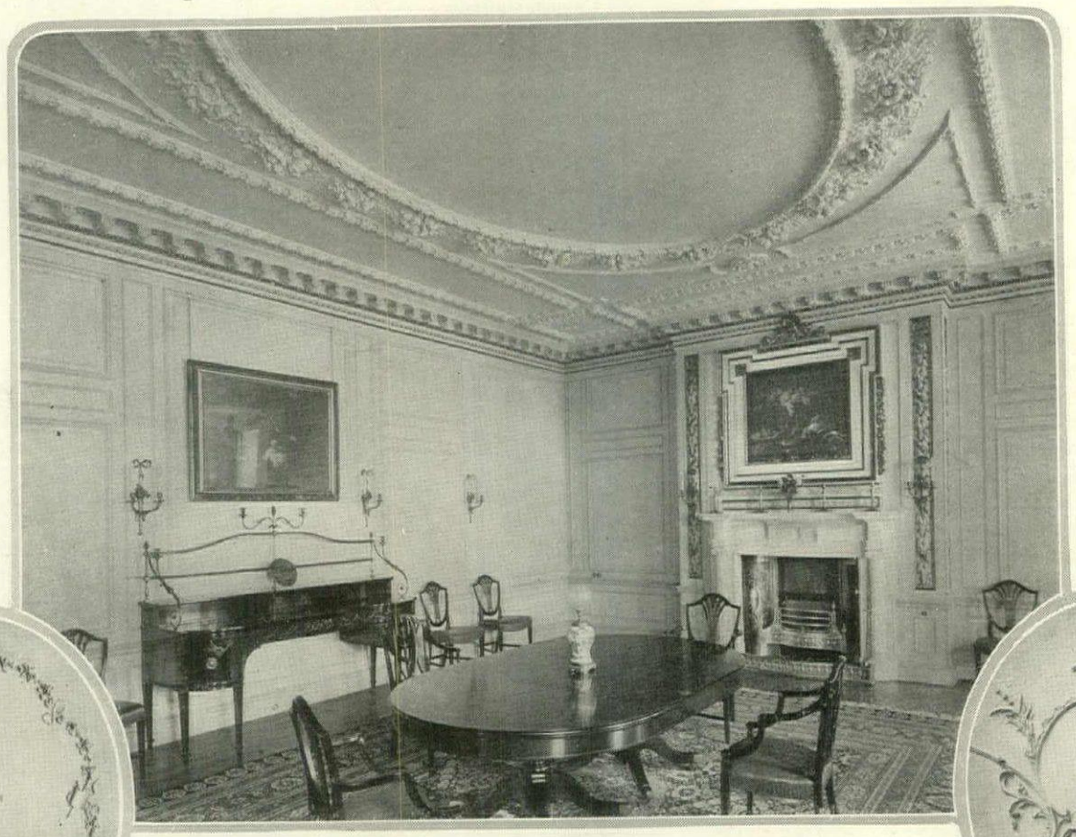
Kobo attained great distinction in the clerical profession, but, as painter, he was in no way comparable to Kose no Kanaoka, who was born about 850, and began life as a designer of those pretty landscape - gardens for which Japan is so famous, his avowed aim in work of this kind being ever to attain quite natural effects. Then, his skill with the brush coming under the notice of the Mikado, he was long kept busy with religious pictures for the royal palace, painting some in a bold, simple style, others minutely. But the best of all his extant works is one at Ninwanji Temple, near Kyoto, a memorial

(*Continued on page* 56)

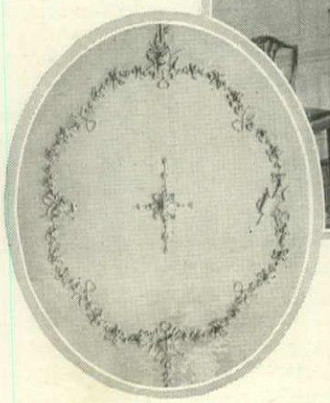


Wall ornaments may take the shape of molded plaster swags and drops, as in this example of early 18th Century work found at this London residence

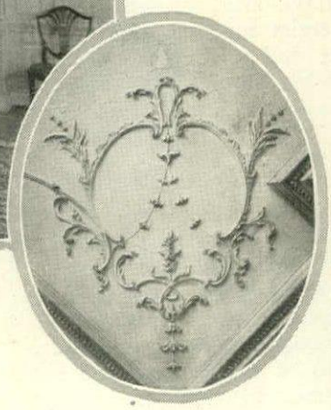
A combination of molded niches, flower swags and ceiling ornament, characteristic of early 18th Century work, dignifies this English hallway



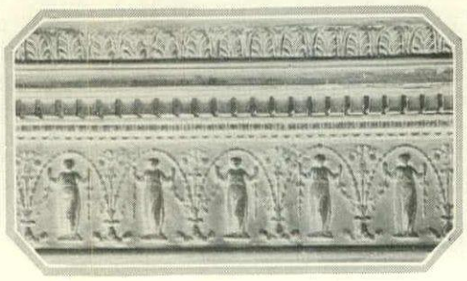
A molded plaster frieze, pilasters and ceiling enrichment enter into the decorative composition of this mid-18th Century dining room. Sir Ernest Newton, architect



A center ceiling decoration of great delicacy found in the Powel House, a Colonial Philadelphia residence



Another of the molded plaster ceiling decorations which are found in the old Powel House at Philadelphia



A cornice detail of the ceiling at "Solitude," home of William Penn, Philadelphia

PLASTERWORK *in* MODERN DECORATION

The Various Methods of Plaster Detail for Ceilings and Walls—Designs from the Renaissance to the Present

W. G. WARD

PLASTERWORK may be either a curse or a blessing. It rests with ourselves to decide which it shall be.

It is an unmitigated curse when we use it only to create a plain, staring surface, as arid of interest as the Desert of Sahara or when we fashion ornamental cast devices that suggest the technique of the pastry cook and confectioner, smug, mechanically accurate, mechanically hard, mechanically stupid, without even the grace of occasional irregularity of texture to break the exasperating monotony of its brummagem perfection.

It is a blessing when we employ it intelligently to produce decorative charm of a sort that no other material is capable of in quite the same way.

It is a step in the right direction that we are reproducing for domestic use some of the old English ceilings, but it is only a step and only reproduction.

Material Advantages

The material itself is a sympathetic medium and remarkably adaptable to divers modes of expression. Besides that, it is inexpensive and easy of mechanical manipulation. It needs but the addition of artistry to render it again a most valuable adjunct for the fixed decoration of domestic interiors. Such artistry former ages possessed. Such artistry we have allowed to lapse, largely because we have ignored a part of our heritage that is worth while.

Time and conditions are both full ripe for a plaster revival for domestic use. The rough sand-finished plaster wall is a rebellion against the ordinary bald, white plaster surface. The paneled wall and the paneled ceiling alike are protests against desert plaster walls and banal plaster ceiling ornament. And all the various other wall and ceiling treatments we have sanctioned in the recent past are likewise protests against the same thing. The lesson is clear; people are bored by plaster as they usually know it, and wish to escape. The writer entertains a sincere regard for sand-finished plaster walls, for paneled walls and ceilings, and for most of the other devices for attaining wall and ceiling interest, but he insists that plaster, too, has its place—that is, plaster intelligently used. There is room for them all, in their proper places.

The Diversities of Plaster

Besides the ordinary plaster, composed of sand, lime and hair, and showing considerable variation in quality, there must also be included, under the general head, stucco-duro—carbonate of lime carefully prepared and often toughened and regulated for setting by the addition of fig juice, curdled milk or some such glutinous size—the medium used by the old Roman stuccotori, and by their successors of the Renaissance in Italy, England and France, to such good purpose; plaster of Paris (sulphate of lime); and fibrous plaster, which is plaster of Paris in combination with canvas. The widely varied qualities of plaster thus attainable render it a medium sensitive in the highest degree; suitable either for executing de-

(*Continued on page* 62)

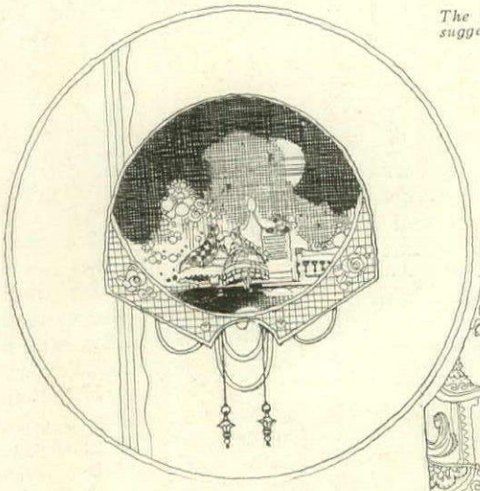
The keystone of the fireplace supports a brick bracket finished with a plaster ornament that extends around the ceiling. From an English house

A reproduction of English Renaissance molded plaster ceiling with geometrical ribbing and low relief panels. Wilson Eyre & McIlvaine, architects

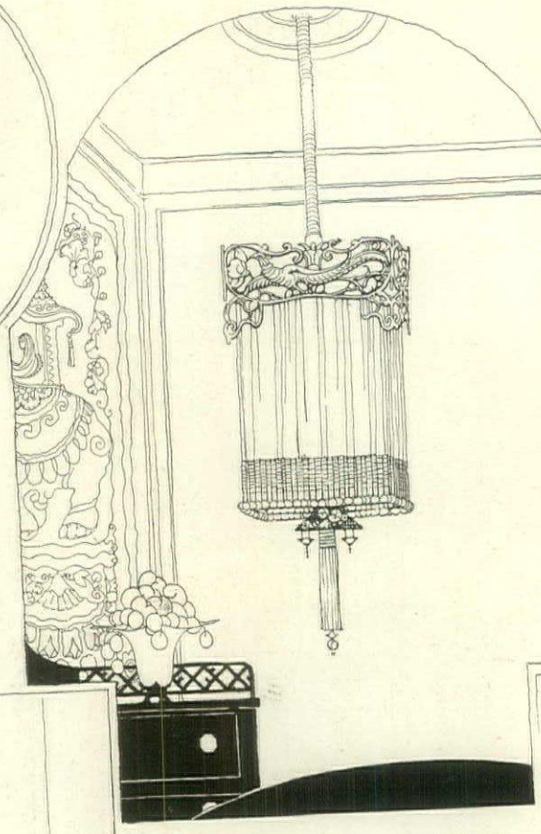
Another English Renaissance molded plaster ceiling is coved, with ribs, plaster ornaments and rosette designs at intervals. Wilson Eyre & McIlvaine, architects

HIDING THE UNSIGHTLY FIXTURE

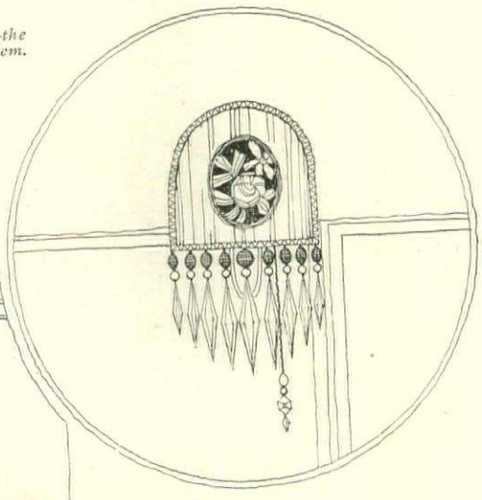
The best method, of course, is to remove it completely, but—the suggestions here are possible and may help solve a difficult problem.



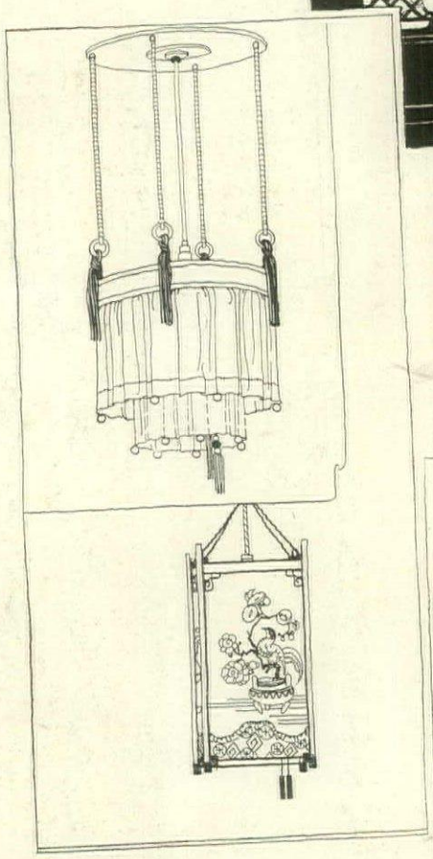
The objectionable two light fixture may be turned into a thing of beauty by the use of either a painted vellum or paper shade, fan shaped, the right size to fit. A quaint carnival scene in brilliant colors on a black background is only one of the many possibilities of this design



Around a central light could be hung some old gold silk gauze, topped by a Chinese wood carving and finished with an ornamental Chinese tassel, Chinese wood and enamel beads

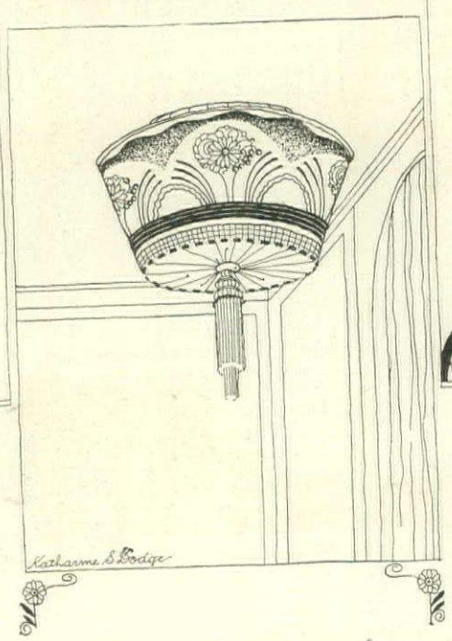


For the single fixture a shirred peach colored silk shield, shaped so as to curve at the side and completely hide the electric bulb, may have an oval ribbon embroidered decoration, and then, as the final Victorian touch, peacock blue beads finished off with white drop crystals

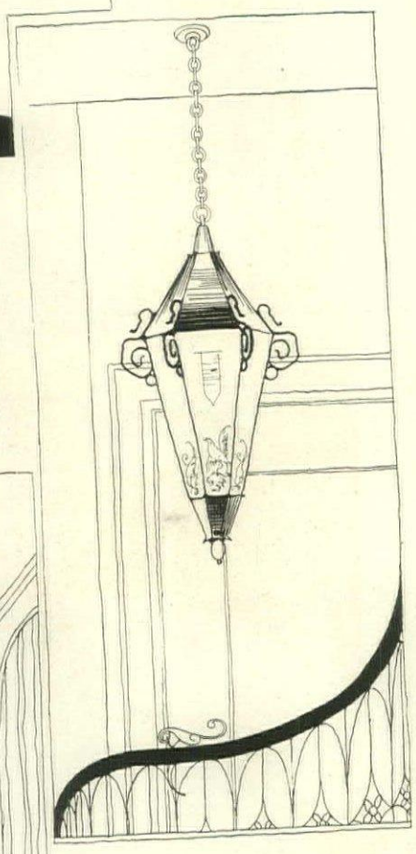


In a boudoir or bedroom Chinese blue silk cords with tassels of a darker blue by which the lemon chiffon shade is suspended have their tone repeated in the blue crystal trimming beads

Still another drop light fixture might have red lacquer and gold frame with painted glass sides. This would allow you an enormous amount of leeway in the way of interesting designs and brilliant colorings, and as painting on glass is somewhat of a revived art these days, it should be of particular interest



Then there is the ceiling light which is an ugly shape and must be concealed in order not to upset any decorative scheme of a room. This may be of painted parchment paper or silk, with shirred silk on the bottom finished by a decorative tassel. The color scheme may be anything you please; black and gold with a touch of terra cotta, perhaps



For the hallway light a lantern shape made either in dull black iron with painted glass panels, or the lantern itself painted a delicate green blue with the glass decoration painted in two tones of the same shade, would shed a welcome glow for the arriving guest. And it would be a thing of real beauty

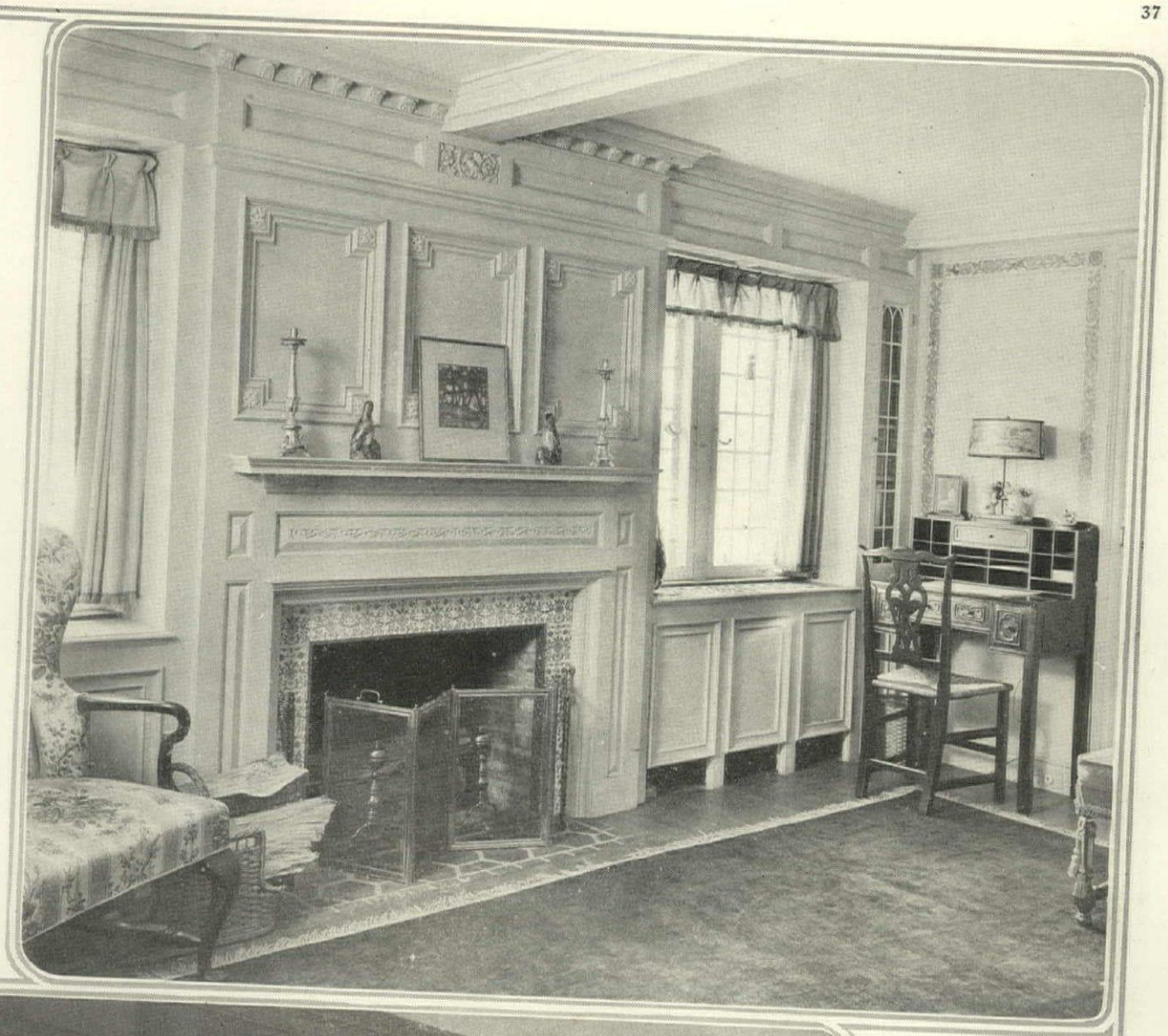
Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

The Little Portfolio this month shows five views in the residence of George Dobyne, Esq., Beverly Farms, Mass. The architecture of the house is English and this same spirit is reflected in the interiors. The opening between the living room and hall shows part of a carved grill; beyond that a hallway grouping of Jacobean chest and an old polychrome and gilt Spanish mirror with a background of crimson Italian brocotelle. The English chair is balanced by an iron brazier. The colors are old blue and red. Brett, Gray & Hartwell, decorators

The master's bedroom has a low wainscot and cupboards of paneled wood painted white. The rug is tête de nègre with a soft green fringe. On the bed and at windows is embroidered linen with Spanish wool fringe in soft green, mulberry and blue. The William and Mary stool is covered with old needlework. Slip covers are mulberry, green and blue

A view of one corner of the living room shows the beautifully carved screen in which are depicted scenes from Tennyson's "Tales of Enid." It is finished in red, green and blue. The rug is tête de nègre and the furniture Jacobean. Slip covers and curtains are mulberry, green and blue in a characteristic Jacobean design



In the morning room the color scheme is yellow and blue. Walls are buff plaster stippled with hand-painted borders of birds and flowers. The curtains are of yellow grosgrain with blue and yellow fringe. An English chintz chair is also in yellow and blue. Decorative tiles around the fireplace repeat the color scheme, lending interest to the over-mantel

The breakfast and dining room are, in reality, one big room, their division marked by the heavy beam. In this sunny corner surrounded by plants is set the breakfast table with old rush bottom Italian garden chairs in blue and gilt. Tile floor with inserts in red, green and blue, showing the signs of the Zodiac

HOW TO HANDLE COLOR IN DECORATION

The Second of Two Articles on What Colors Are and How to Combine Them

COSTEN FITZ-GIBBON

A JAZZ band jazzing away full tilt is not a restful thing to listen to. Amusing, for a time, it may be, but no one could wish its cacophony for a steady diet, and after a while it would become unbearable. The reason? We might name several, but one will do to illustrate our point. The jazz wearies because it is essentially restless and represents organized disorganization. It is essentially restless because there is nothing consecutive nor related about it; it is an anarchic jumble of sounds without any particular rhythm or any particular key.

It is precisely the same with color. If we are so timid that we avoid color and stick to dull combinations without character, we may get a result perfectly safe and harmless, but likewise perfectly stupid and depressing—what someone has rather aptly designated a "symphony of mustard and mud." If, on the other hand, we wish to do something interesting, and are willing to dare a bit, but don't know what we are about, we are in danger of achieving a color jazz, a genuine chromatic catastrophe.

It is plain, then, that to be successful our essays in color composition must achieve harmony, and to achieve harmony we must have regard to scale and key. A piece of music is written in a certain key. That key—A major, G minor, or whatever it may be—has its known tonic, its dominant, and so on. Every note in the scale chosen has its definite relation to every other note and the composition progresses by observance of these laws and relations of musical harmony. Now, it is just as necessary, in dealing with decoration, to have one predominating tone or key color as it is to have a piece of music written in one key. Having established that keynote of color, then we work up to it and build our scheme in a logical way with a definite object in view.

THE adherence to a dominant color or tone in the composition of a room—the preservation of a color key—does not at all imply monotony or dullness of effect. There are plenty of ways of avoiding such things and of introducing relief. To begin with, the room may be composed in a high key or a low key, just as a voice may be pitched in a high or low key, or a piece of music written in a brilliant major scale or a subdued minor scale. Then there may be accents and contrasts. In short, there is no excuse for any color scheme being dull and stupid, no matter how law-abiding its creator may be.

The term "harmony of colors" means that the kinds of colors put together in a combination work well together and don't jangle. This harmony may be arrived at in two ways. Either the colors have so much in common, both in the scale in which they are presented, and also in their actual physical composition, that they will not fall out; or else the colors are in such manner opposed to each other and so lacking in any common quality that each acts as a foil to set off and emphasize the other. The first is called the harmony of analogy; the second is called harmony by contrast.

Now begin to appear the possibilities of composition by adopting one key or tone of color and sticking to it as a guide in our elaboration. We may, if we choose, take a certain tone of brown as our color keynote. We may vary it by making some things a deeper brown and other things, again, a still deeper brown. Then we may get another touch of variety by employing lighter browns here and there, running the gamut of browns all the way up to light tan. Behold our "symphony of mustard and mud." Safe, but about as deadly stupid as listening to someone play a tune on the pianoforte with one finger. Such treatment is a thing to avoid.

As a nation, we are timid in our use of color, timid probably because we do not know how to manage it. We may be diverted by colorist fads, but in our own homes most of us are too apt to shrink from what we fear is "daring." If we would analyze every color scheme we see—and they are all about us—pick out what is good and what bad, and determine why it attracts or repels, we should gain a store of experience valuable for our own domestic use. Knowing the groundwork and principles, the next thing is for us to cast aside our timidity and get rid of the obsession that schemes, to be polite, should all be grayed and dulled. Such may be polite; they are also anæmic.

Again, we may select a keynote of dominant color and, while keeping a preponderant body of it as a foundation, we may enliven the composition by introducing, here and there, bits of related color that we know have affinities for the foundation and qualities in common with it—in other words, we may use as much variety as we choose, and yet have a harmony of analogy. We may be chromatically law-abiding and get a stupid result, or we may be law-abiding and achieve lively interest. Both are equally safe. It is a matter of personal choice.

GOING a step further, we come to accents and contrasts as vivifiers.

A man with clothes of a quiet tan might wear a tie of an *orange* shade. It would be a bit loud, but it would produce accent and liven the sartorial make-up, which would not have been the case if he had worn a tan tie. So a room with a similar dominant tan color would receive accent from an orange bowl full of nasturtiums or, perhaps, an orange screen. Without such accent, a keyed and related room, though harmonious, is apt to be insufferably monotonous and dead.

But the man with a tan suit might better still wear a blue tie. So might the tan room have a blue bowl or some other blue object and, if the shade be right, the blue accent will have more value and variety than the accent of kindred color. This is because blue is the complementary or opposing color of orange and its related hues and each, therefore, gives value and quality to the other. From these examples it is plain that there are two kinds of accent—the related accent and the opposing or contrasting accent.

The term accent means the addition of emphasis. It is clear, then, that in the tan room we must not have too much orange or too much blue (either in mass or in a number of scattered objects), or instead of accent we should get only disturbance. It is also obvious that in the tan room we may have more of orange for emphasis than we may properly have of blue, for the orange is related while the blue is opposing.

THESE principles still hold if we reverse the combination. Take for example a bedroom in a country house, furnished with old mahogany, blue and white curtains at the windows, on the floor gray-blue rugs, matching in shade the blue of the curtains, the wallpaper a gray white with a small white powdered figure. The orange bowl of nasturtiums would have been the perfection of accent. In this scheme in addition to the blue and orange we have two other elements—whit and the mahogany tone of the furni ture. White is not a color bu (theoretically) the combination of all color and, therefore, neutral, so that it conflicts wit none and may be used with all. The mahogan tone is related to the orange and contrast agreeably with the shade of blue.

To the foregoing composition add a scree whose dominant color is the same tone of blu but it contains also green leaves and some oth colors which, however, occupy less space th the blue and are pleasantly related or co trasted. Our color harmony is still safe. Bl is the dominant or prevailing tone, but it enlivened by opposing accent and by a mo erate proportion of different but related colo In other words, we have a room composed in dominant or prevailing color and relieved both harmony of contrast and harmony analogy.

This brings us to a point to be closely co sidered. There are some people, even so decorators, who limit themselves too narro by laying out color schemes or "rhythr notes" composed exclusively of varying sha of one color with, perhaps, only an acc added. Now, a room composed entirely in d ferent shades of one color does not present h mony but monotony. Harmony is agreem between two or more different things, and have harmony—in color, or music, or anyth else—one must first have diversity so that divers factors may agree. In music one c not produce harmony by striking one note its octaves. No more can one have harmon color by playing successively the light dark tones of one color.

On the other hand, there are people, s of them decorators, too, ever ready to ind in a riot of color without a sufficiently l

basis of neutral or, at least, quiet and undisturbed surfaces. In themselves the colors may not conflict but there is no dominant note and there are so many different points of emphasis and "reliefs" that they produce both mental and visual confusion and the reliefs fail to relieve. It is plain that all harmony without relief, and all relief without harmony, are errors equally to be avoided. All of which comes back to what was said at the outset—that it is necessary to have one predominating tone or key color upon which to add the accents and the relieving harmonies. The predominating ground, or foundation color acts as a foil for the accents and relieving harmonies, but to do so it must predominate and have enough undisturbed, unbroken expanses to give stability and to intensify the accents and reliefs.

THE individual colors are the tools we have to work with in carrying out our schemes. We must, therefore, consider their peculiar individual properties and their effects upon each other.

Black, strictly speaking, is not a color at all, but the absence of color. When black is juxtaposed to a color, it lessens the effect of that color, renders it less brilliant, or lowers its tone. If blue, for example, is lowered in tone and removed to another scale by putting black next it, the same amount of black must be added to its complement, orange, in order to give a true contrasting harmony, both the primary and its complement being thus kept in the same relation by simultaneous removal to a lower scale. Although the two colors, just noted by way of example, were kept in the same relation to each other by exposure to an equal amount of black, it is not, however, advisable to employ black with one luminous or advancing color and one sombre or receding color, for the latter will be almost wholly nullified. The receding quality inherent in the color itself plus the modifying effect of the black produce a doubly negative result. With luminous or advancing colors, black can always be employed to advantage and adds both emphasis and refinement. A high-keyed polychrome decoration, for instance, will look well on a black ground; on a white ground the same decoration would be insufferably garish.

White heightens or intensifies the tone of colors placed upon or beside it, just as black, similarly used, has a subduing effect. With white, also, one may quite safely use both luminous and sombre colors at the same time in close proximity without the receding color or colors suffering any diminution of value. White tends to increase apparent size, and white woodwork materially aids in giving an aspect of space to rooms in which it is used. Dark woodwork, on the contrary, tends to reduce apparent size. White has also a relieving quality. It should be remembered, especially in dealing with large surfaces, that white has great reflective quality and that the shadows on a white surface are not white but reflect varying degrees of color while the high lights alone are truly white.

GRAY is a term susceptible of several applications. It is more accurate, therefore, to speak of the grays.

In the first place, gray is a tone midway between black and white. It is a cold tone and in its effect may be regarded as half way between the effects of black and white.

In the second place—and this is much the more common—there is the normal gray resulting from a fusion of equal powers of the three primary colors, yellow, red and blue, or from a fusion of equal powers of two complementary colors—red and green, for instance, or blue and orange—which is, of course, virtually the same thing. By the preponderance of a little more of one element, therefore, are naturally derived cool grays and warm grays. Thus, for example, we have blue grays or greenish grays, pink grays or yellow grays.

These grays are pre-eminently useful as backgrounds and generally possess a receding or else a neutral quality which renders them valuable as foils to throw other colors into relief, or as harmonizers to blend other factors and neutralize too insistent qualities, unless there be an excess of one of the warm color elements so marked as to make the resulting gray an actively warm tone. Such grays, if there be not a great excess of any one element as just indicated, assume a tint complementary to the adjacent color. For example, gray beside red appears faintly greenish or gray beside blue has a faint orange tinge.

Tones of gray along with soft colorings almost invariably make safe combinations. The grays, however, are too inert and non-committal to be left entirely to themselves. They need "accents" and "reliefs" to get the best effects of which they are capable. To illustrate, the cream gray of linen furniture covering in summer has a cool, refreshing aspect, but the whole effect of the room is vastly improved if a few spots of accentuated color relief are visible. Again, yellow or rose with gray make the combination sing without being loud or dissonant. Still again, a room with gray walls and mulberry hangings gives a combination of great depth and refinement. In using grays, one must, of course, be careful to discriminate between the different kinds.

OF the raw, unmodified primary colors in immediate juxtaposition, yellow and blue alone do not create a combination bizarre and often painful to the eye. Used in judicious proportions, they may produce a harmony of contrast that is pleasing. Red and blue so used are unpleasant; red and yellow are even more so.

Yellow and its derivatives in which yellow emphatically preponderates make for light, life

(*Continued on page 52*)

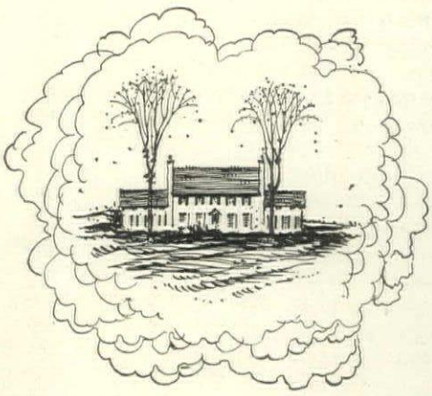
THE HOUSE PRETTY-FULL

I've never owned a gilded hall;
No palace e'er by me was builded.
My house is white, and very small;
I don't think I should like it gilded.

And in my house, my children four,
My wife, and cook—at present, Finnish,
Completely fill the second floor;
Thank goodness, I am fairly thinnish.

Wherefore, we draw, from year to year,
Crude plans in friendly competition,
Which show an added wing, out here
Or there,—to better our condition.

My Lucy claims the East is best;
The rooms would be so bright and sunny,
While I, with Greeley, say "Go West",
Which she declares is "being funny".



Alas, how idle all our talks,
How vain the neatly drawn perspective!
A dreadful hoodoo ever stalks
Our steps, like some ill-bred detective.

And when we're ready to begin
In, say an easterly direction,
This pest insists on butting in
To voice some odious objection.

"Have you considered, Mr. C.,
The question of young George's schooling?
Your scheme is charming, I can see,
But come, this is no time for fooling."

Once more the cherished hope is killed,
The plans go back to dusty durance,
For some one else, perchance, to build
Assisted by my life insurance.

Then I, among the seraphim
Will hover o'er the excavation,
And flap, with all my heavenly vim,
Two wings, on my south elevation.

GEORGE S. CHAPPELL.

COOKING WITH RETAINED HEAT

A Clear Explanation of the Purposes and Use af the Fireless Cooker

EVA NAGEL WOLF

IF thrift will produce such cooks as the French, certainly the Americans can hope, because of the war, to compete with their cousins over seas. It has been our pleasure, in these grim war days, to vie with one another in matters of economy. Rich and poor alike have used every possible means to accomplish the desired results. And that which was done for the sake of peace, with such remarkable results, has come to stay—with peace.

The small electric fireless cooker here shows the racks and the heavy door and walls with which the heat is retained

The Saving

It is amazing how much we saved! Every woman has had her turn in the kitchen. In the days when servants were not to be had, the mistress donned a business-like apron, rolled up her dainty sleeves and assumed charge. She worked systematically, she used every labor saver, time saver and money saver. She found that among other things she could cut her gas bill by the use of the fireless cooker. So the fireless cooker has become a kitchen necessity. It will be used henceforth by Bridget when she condescends to leave the munition factory or the trolleys to return to the kitchen.

But when she does return she will find that Madame, among other things, will initiate her in the uses of "that quar little box" that cooks with no visible fire. Bridget will be amazed to find that not only will it cook, but that it will cook the biscuits, the vegetables, the roast and the dessert at one and the same time and that all will be ready to serve with no attention from her after once they are shut up in the box.

Modern Cookers

The modern fireless cooker must not suffer from the faults of the old-fashioned one. No longer is food allowed to remain in the cooker after it has been thoroughly cooked. The method of cooking in the modern cooker differs from that of the old one. Formerly all food had to be cooked in liquids. The temperature was always below the boiling point, hence the quantity of liquid depended upon the length of the cooking process. A greater quantity of liquid was required for a lengthened cooking period.

The construction differs also from that of the modern one. They could be made with a tighter seal, consequently the food remained at a higher temperature for a greater length of time than in the modern invention. However, the modern cooker is safer and more sanitary than the other. It can, when heated, radiate a temperature equal to that of any range oven, therefore must be constructed so that any danger of an explosion from compressed steam cannot occur. The steam escapes by means of safety valves in the outside covers. Another arrangement entirely different but quite as effective is the plunger-like cover of other cookers to allow the steam to pass off.

A time clock and automatic heat adjuster is a necessary accessory for the fireless cooker. The electricity is turned off when the required heat is reached. Courtesy of the Edison Company

Cylinder Construction

Another importan part of the construc tion of the fireles cooker is the cylinder The most expensiv are seamless, the les expensive have on seam. If there is th slightest opening o gap in this seam th cooker is practicall worthless. To pre vent any escape o steam the wise coo keeps this seam tho oughly rubbed wit olive oil or any sal less grease. Alum num is chosen f forming the cylind

(*Continued on p. 54*

FOUR HALLWAY GROUPINGS

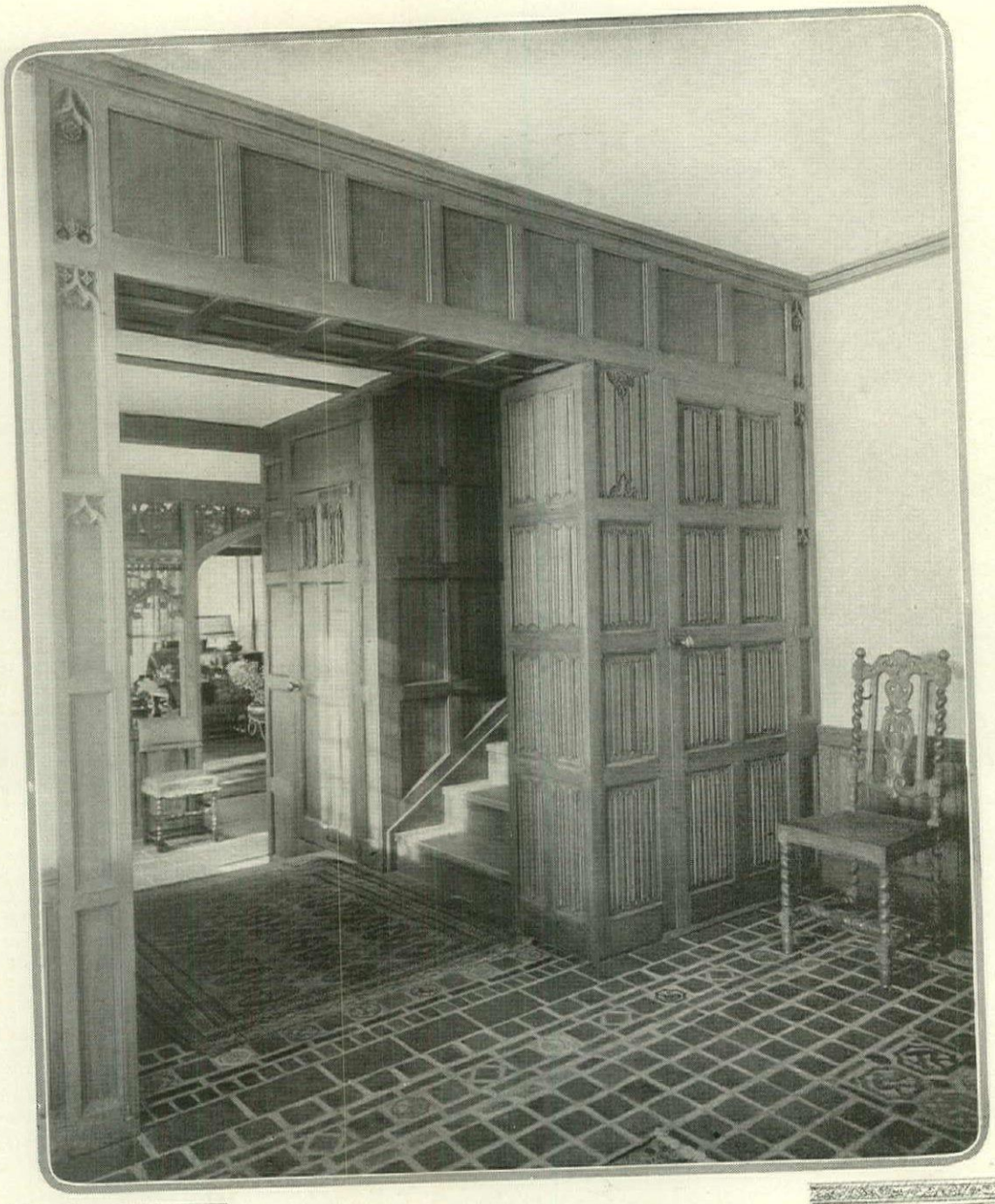
Three are of priced articles that can be purchased through the House & Garden Shopping Service. The fourth is a suggestion for an arrangement

Against an Italian rough cast plaster wall has been set an old English coffee table in oak, $65, a grapevine polychrome mirror, $65; and Italian table lanterns of parchment and iron, $40

A group for a narrow hall comprises a beveled cut English mirror, reproductions of antique Italian lanterns, $60; and an Italian commode used as Victrola cabinet, $138

A third group shows a reproduction of an old Dutch fruit and flower panel, $75; Italian walnut chairs, $30; iron table with walnut top, and Italian compotes in silver, $65 the pair

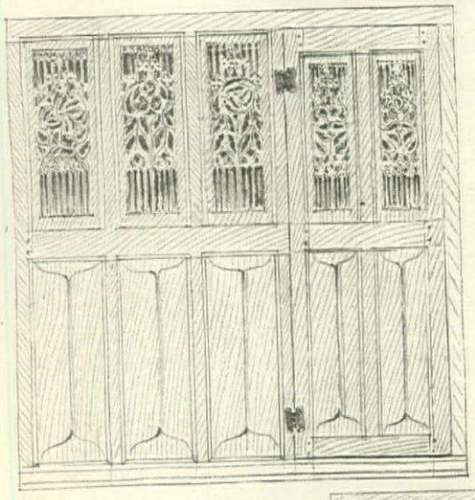
For a spacious hallway a group such as the one below is advisable — Jacobean sideboard backed by tapestry and flanked by Italian chairs. Silver candlesticks and bowl give color



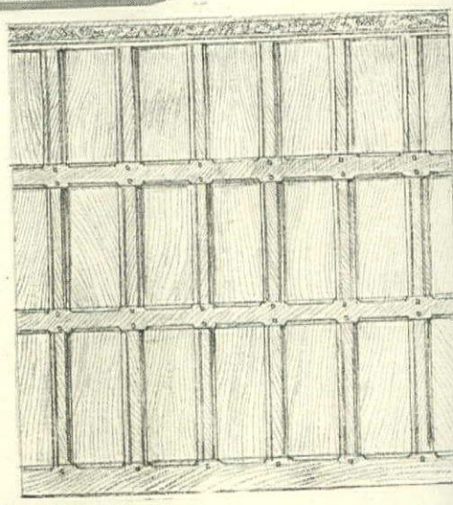
A modern form of linen fold paneling is used in this hallway and closet door. The name describes the source of the design, being a conventionalized series of parallel folds in which linen naturally falls. Brett, Gray & Hartwell, decorators

THE PANELINGS AT A GLANCE

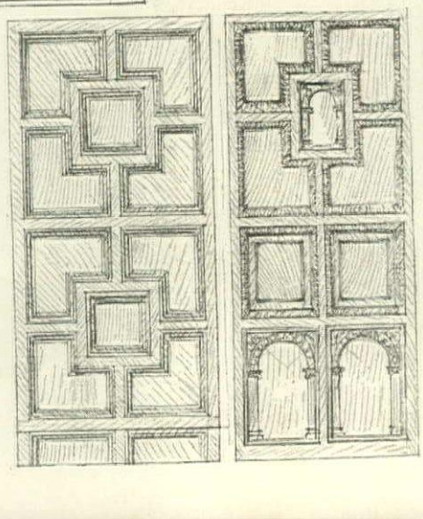
Drawings by
DAYTON COLIE



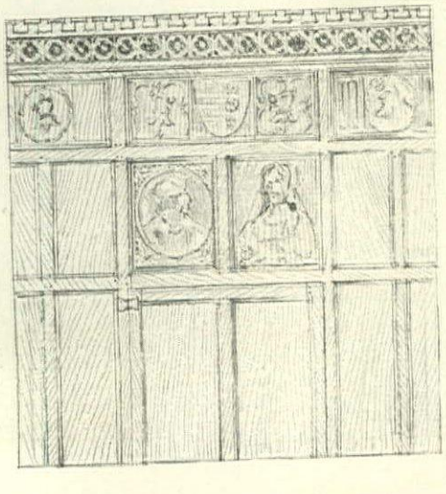
A French Gothic design, from the Museum of the Arts Decoratives at Paris. It is a portion of an impressive screen from the Church of Villeneuve



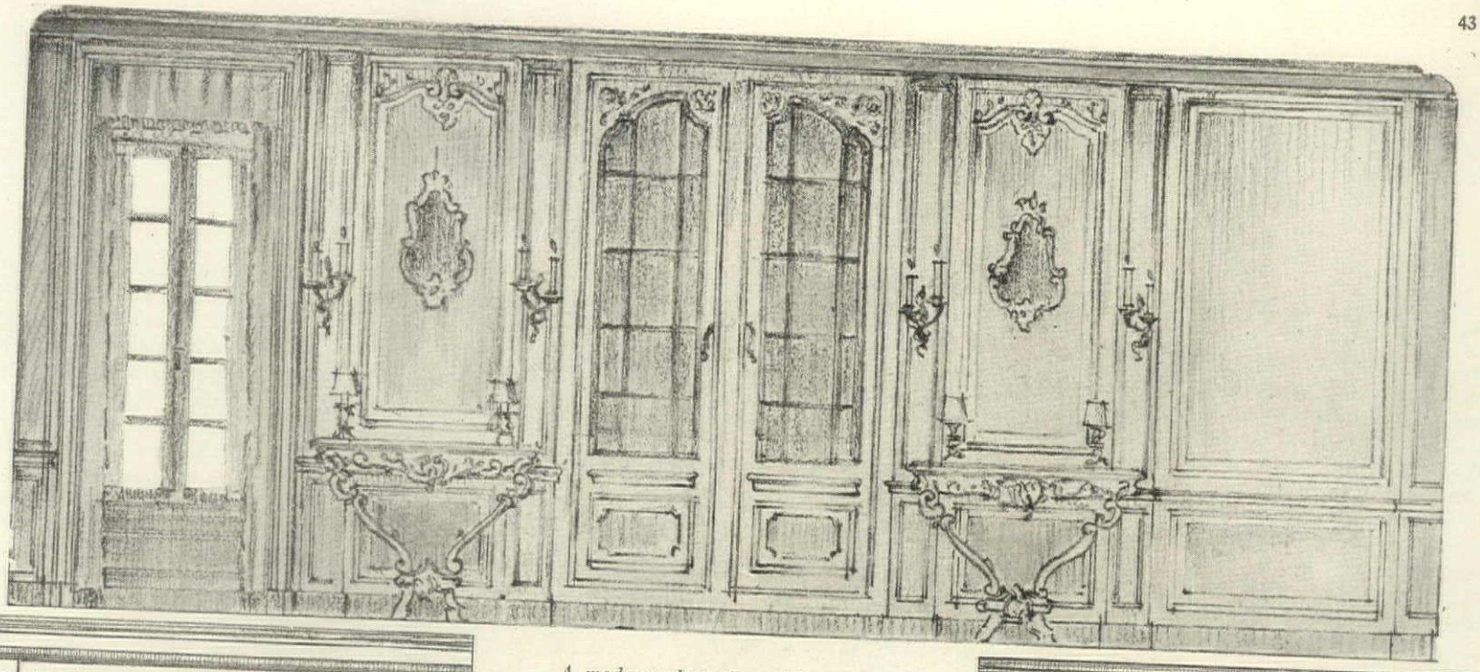
Portion of early paneling from the Stranger's House at Norwich, England. The rails run through, with stiles the length of each panel butted against it



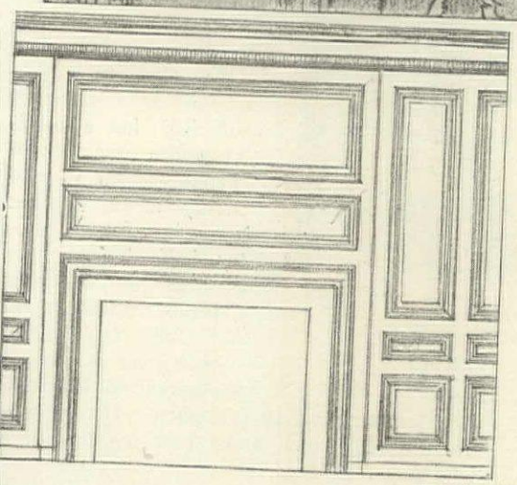
Of the two here, the left is an example of 16th Century English paneling from Broughton Castle; the right, a Jacobean example from Jesus College, Oxford



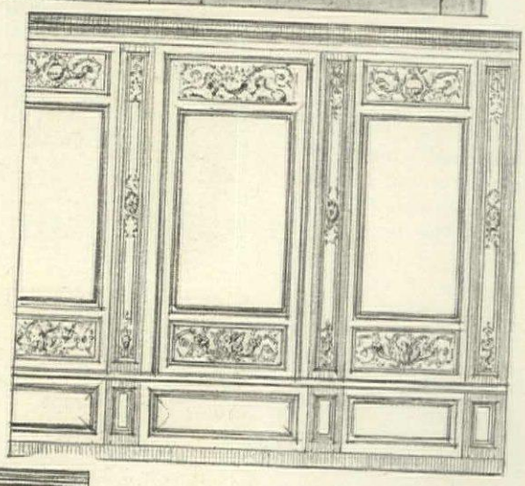
An example from Haddon Hall, of the time of Henry VIII, shows the later development of panel arrangement with characteristic carving introduced



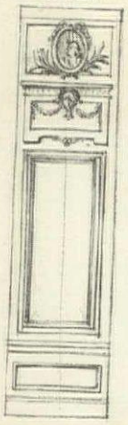
A modern adaptation of Louis XV. There have been used Louis XV panel heads and a built-in china closet showing Louis XV Provence spirit. The room shows how a period effect can be obtained by a small amount of carving. Francis A. Nelson, architect

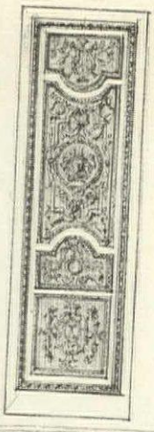


Great dignity and simplicity characterize the paneling of our American Colonial period. This example from the House of Seven Gables shows the fireplace arrangement of panels

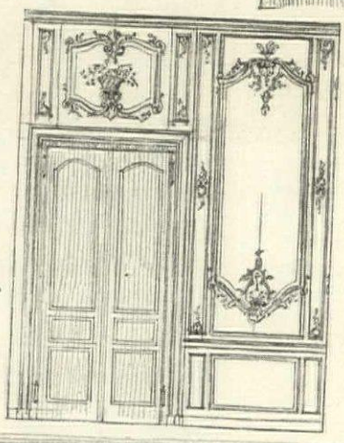


A Louis XVI example from the Chateau of Versailles shows the typical simplicity of its architectural form and the symmetrical placing and character of the ornaments

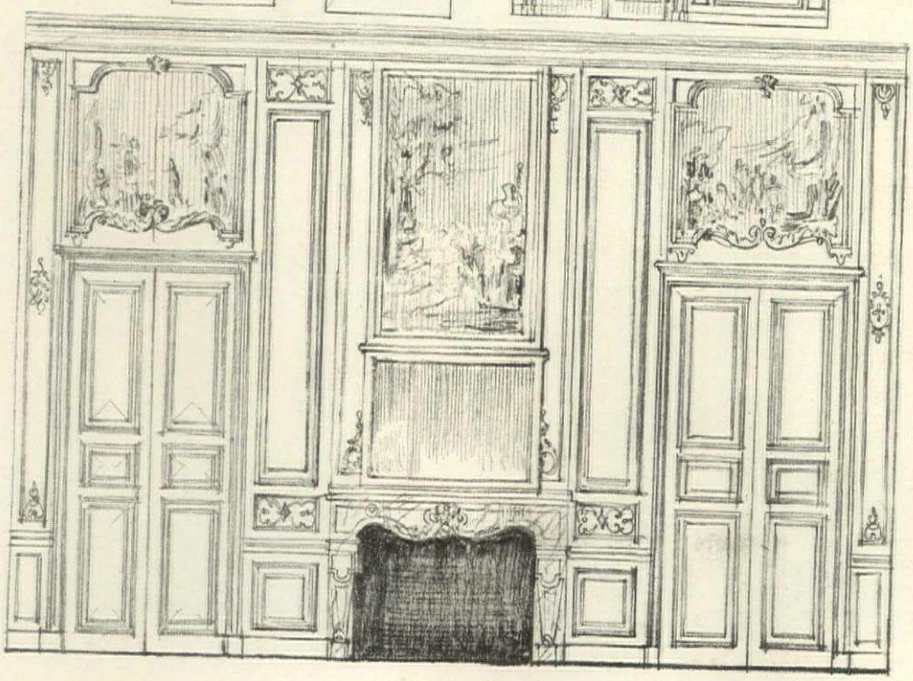




Of the two sketches, the first shows the arrangement of Louis XIV panels, by Le Pautre, the famous designer. The other Louis XIV example is a door from Versailles



The use of paneling for an overdoor is shown in this example of Louis XV work. It is a typical section of a paneled wall of that interesting period in decorative work



The Régence is represented in this section of a paneled salon. It is a very restrained example of the period and is principally characterized as to style by the large surfaces given up to painted decoration in the over-doors and also in the panel above the mantel over the mirror

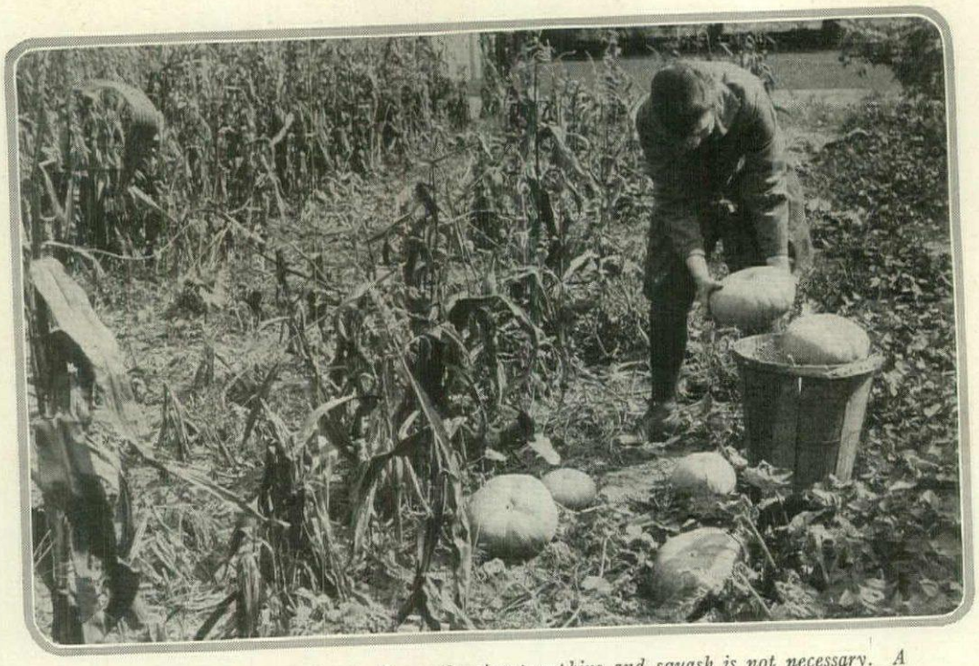
HOW MUCH SHALL YOU PLANT?

Determining the Garden Space Required to Grow Vegetables for a Family of Five—Definite Figures on Seeds Sown and Crops Harvested

WILLIAM C. McCOLLOM

SOME idea of the productive value of the vegetables we intend to grow is essential if we are to expect a well balanced garden. We know that if we plant one cabbage seed and it matures we will have but one head of cabbage; but if we plant one seed of a pea, how many pods will the vine bear and how many peas will be in a pod?

The conditions governing the growth are factors in production, but good ground will not make two heads of cabbage form from one seed. The head will be larger and in every way superior if the soil is right, but it will still be one head. That is why it is rather easy to form a good idea of the productive value of the various garden crops.



A special space reservation in the garden for pumpkins and squash is not necessary. A few sown in the hills along with the corn will produce all you will need. These vegetables will keep until late winter without canning

The Productive Value of Different Vegetables

You will find that practically all vegetables which produce themselves in one season and of which the seed pods contain the edible portion produce much more freely than other types. These we will call the embryo type of vegetation, where the reproductive organisms are esteemed for their food value. You will also discover that the embryo types are a much better standard of food, containing considerably more nutritive value than those vegetables that require two seasons to reproduce themselves. This may be only an incident, but it is a curious one as it follows right through the vegetable kingdom.

The embryo class of garden crops includes peas, beans, corn, okra, tomato, egg-plant, peppers, pumpkin, squash, melons, cucumbers, etc. The true type of embryo vegetation is found in the grain crops, which are all noted for their food value.

Nearly all vegetables that require two seasons to reproduce grow beneath the ground, such as turnips, kohlrabi, beets, carrots, parsnip, onion, radish, etc. Those that grow above ground are cabbage, cauliflower, kale, celery, etc.

Last month we discussed the productive value of potatoes and beans, basing our calculations on a family of five. We will continue on the same basis—in other words, the quantities will be gauged to meet the needs of a family of five persons.

A row of carrots 50′ long will require about one-quarter ounce of seed. This calculation is based on sowing moderately thick with the idea of thinning out when the plants are large enough to handle. The row should produce about 600 carrots. If used at the proper stage of growth, when they are young and full of their good qualities and not when old and coarse, it will take thirty to fill a pint jar. This quantity might also be considered sufficient for a meal. Therefore, one row of carrots should yield twenty meals or that many jars for the pantry shelf. The number of rows you must sow depends entirely upon how fond you are of carrots; for a perfect succession not less than four sowings will be necessary. If you cannot use four rows, make four sowings of a half row each time.

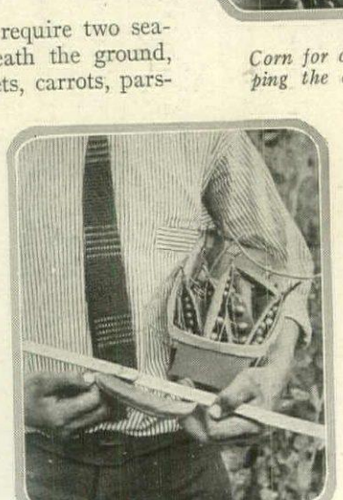
Corn for canning must not be old. Stripping the ear will determine its condition

Beets are very similar to carrots; in fact they should be treated as companion crops. A row of 50′ will require one-half ounce of seed and should produce about 400 to 500 beets of the proper size for table use. Eighteen beets of this size will fill a pint jar, so one row will give twenty-five pint jars for next winter's use or that number of meals if used fresh.

Peas, Corn and Beans

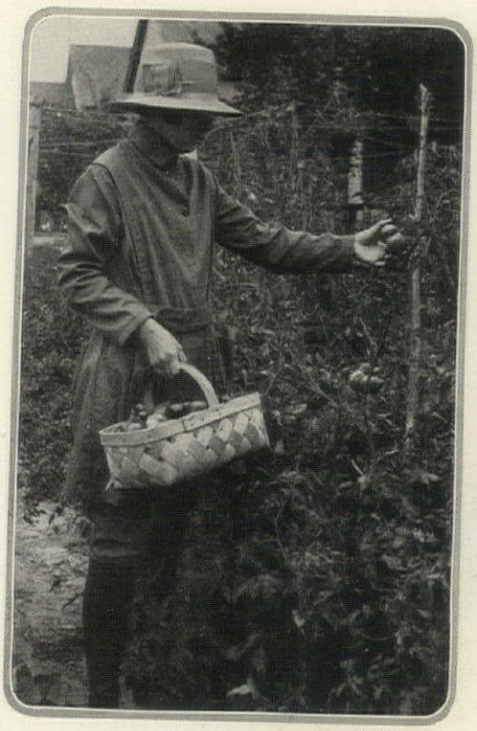
To me it always seemed a misdemeanor to call peas vegetables; surely they come from different social stock than cabbages or kale. But we are not revolutionists, so we will class them as others do. At all events, one pint of seed will sow 100′ of single drill or half the distance of double drill. There is no denying the fact that our best peas require supporting and it is just as easy to stake a double row as a single one. It is therefore better practice to sow in double rows.

A good vine of peas should carry at least ten pods, and twelve or fourteen are quite common; the pod of real quality peas must contain not less than ten seeds. On this basis a row 50′ long will produce a little more than two bushels of pods yielding thirty-six pints when shelled. This data is based on the large wrinkled varieties; the round seeded types are more prolific, but are inferior in quality, and there is no reason for growing them in home gardens. The number of rows to be so



A high quality wrinkled pea pod may be 5″ long and contain at least ten peas

A 50′ row of peas like these will yield about thirty-six pints when shelled



Always keep the tomatoes picked clean. Whatever surplus there may be can be canned. Garden costume by Best

The ideal type of beet for table use or canning is the round variety. Beets should never be allowed to get old

Swiss chard stalks, as well the leaves, are worth canning. This vegetable is very prolific—a 20′ row will be ample

is purely a matter for individual adjustment, but you should surely have not less than four for spring and two for fall. If you have the necessary space, by all means make additional sowings, as good peas are never wasted.

It takes twelve ears of corn to fill a pint jar when scraped from the cob. I don't believe that twelve ears would be considered too many for a meal for the five members of our hypothetical family—if I were one-fifth of that family I could answer "no," very definitely! A row of 50′ in drills should produce ninety ears, including the nubbins, or about seven or eight jars to the row. Our family of five is certainly going to have six rows, for which purpose we will need one pint of seed. Whether sown in hills or drills, the productive value is the same.

Lima beans are one of the real delicacies of the home garden. Few vegetables dry out and lose their good qualities as quickly as the lima. That is why you must have your own garden to know what a real lima is like. Pole beans are better producers than the bush types, but it is not always possible to get the poles, so our bush type fills a little niche in the hall of necessity. It takes three quarts of pods to shell out one pint of young beans of the kind that are tender and succulent. One hill should produce during the season from fifteen to sixteen quarts of pods, or five pints of shelled beans; twenty poles will allow us fifty pint cans for winter and the same quantity for use during the summer. Fifty feet of drill of the bush lima should yield about half that quantity. One pint of seed will be sufficient for 50′ of drill or twenty hills of the larger seeded type of pole beans.

Spinach and Eight Others

Spinach is a very hard crop for which to determine quantities. There should be some baling device for pressing it into shape so you could tell somewhere near what your yield was. You can cut a washtub full, cook it, and if there is company for dinner there will be so little that you'll be ashamed to put it on the table. From two large, heaping baskets, well packed, I had just six pint cans; a row 50′ long gave me six cans. Six rows in spring and four in the fall will give a goodly supply.

Swiss chard is much coarser than spinach and does not shrink so much in the cooking; besides, you have the advantage of continuous growth throughout the summer. From a row of 20′ we have canned eighteen jars and had all we cared for on the table; in addition to this, six cans of the stems were put up for winter use. This season my row of Swiss chard is to be only 15′, as I found that we could not possibly use all that the 20′ of drill produced.

Tomatoes are canned in so many different ways that it is a hard matter to gauge accurately the space required to produce a given amount when put up. When preserved whole it takes less than one-third the quantity to fill a can than when cooked. However, from two rows, each 50′ long—that is, thirty-two plants, sixteen to a row—we had all the fruit we could use for salads and cooking and put away thirty-two cans for winter use. It is of course understood that the canning was not all done at one time; when enough fruit was ripe to warrant canning the preserving kettle was brought forth and the jars put away for the winter.

Squash and pumpkins were not put up in cans, as with any reasonable care they may be kept until late winter. It seems like wasting materials to preserve them. Dehydrating is unquestionably the proper system to employ for the preserving of bulky vegetables of this type.

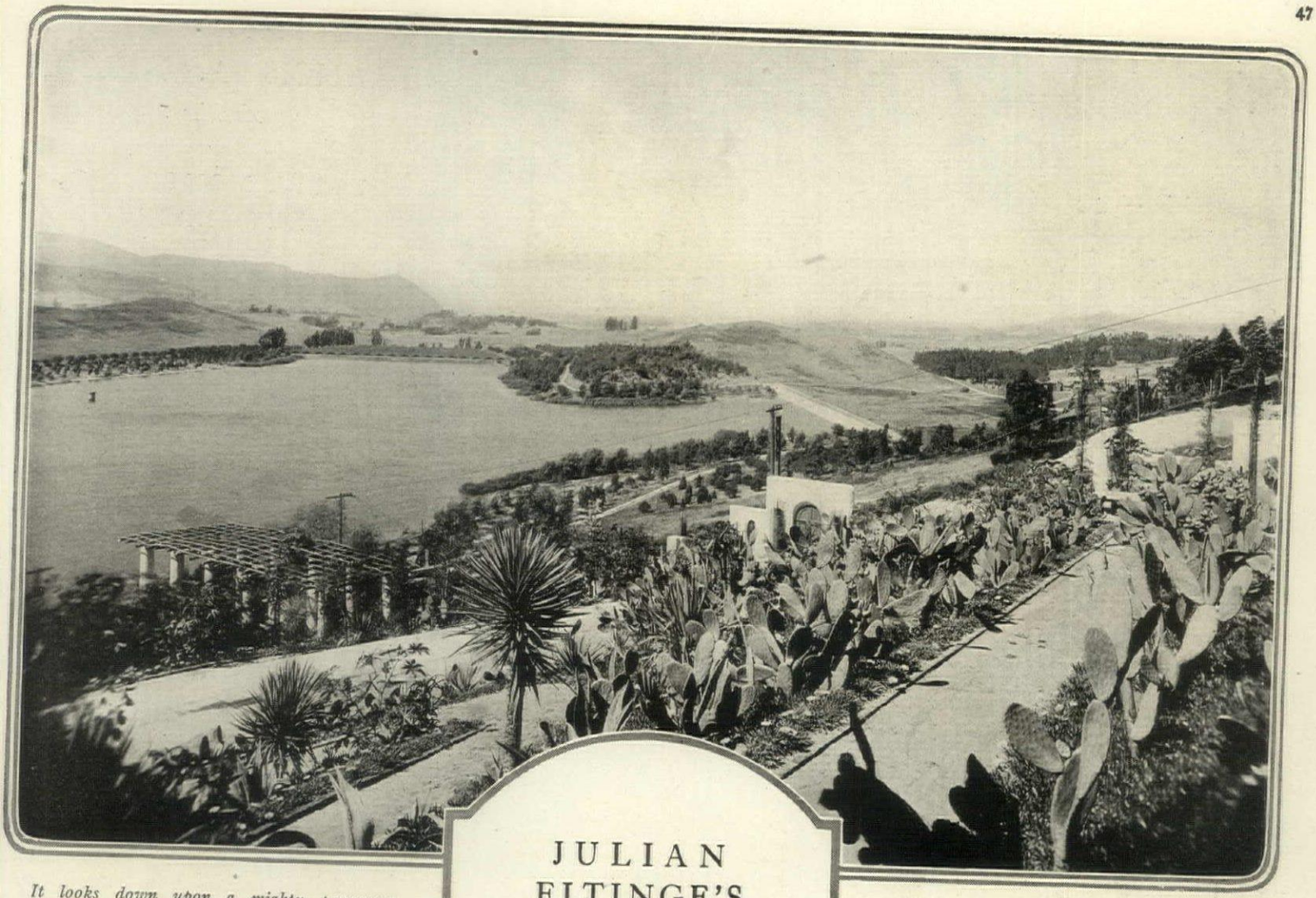
Cucumbers we have always planted sparingly. Where I live there are not many doctors, and the stomach-aches are both expensive and painful. But if you like them (cucumbers, not stomach-aches), I would suggest leaving room for six hills, planting them three times—two hills at each sowing. If you keep the vines sprayed about every fortnight

(*Continued on page 52*)

The intermediate length carrot is the best for general use, whether on the table or preserved. For a number of reasons this is the proper size for canning. Scraping and cutting off the tops and rootlets are necessary preliminaries

There is a cactus garden, a dry hillside thicket of prickly pears, flowering Spanish bayonet, scarlet aloes and century plants, with desert trailers below

Both the house and the gardens are distinctly Spanish, great concrete walls forming a background for the flowering trees and shrubs and vines

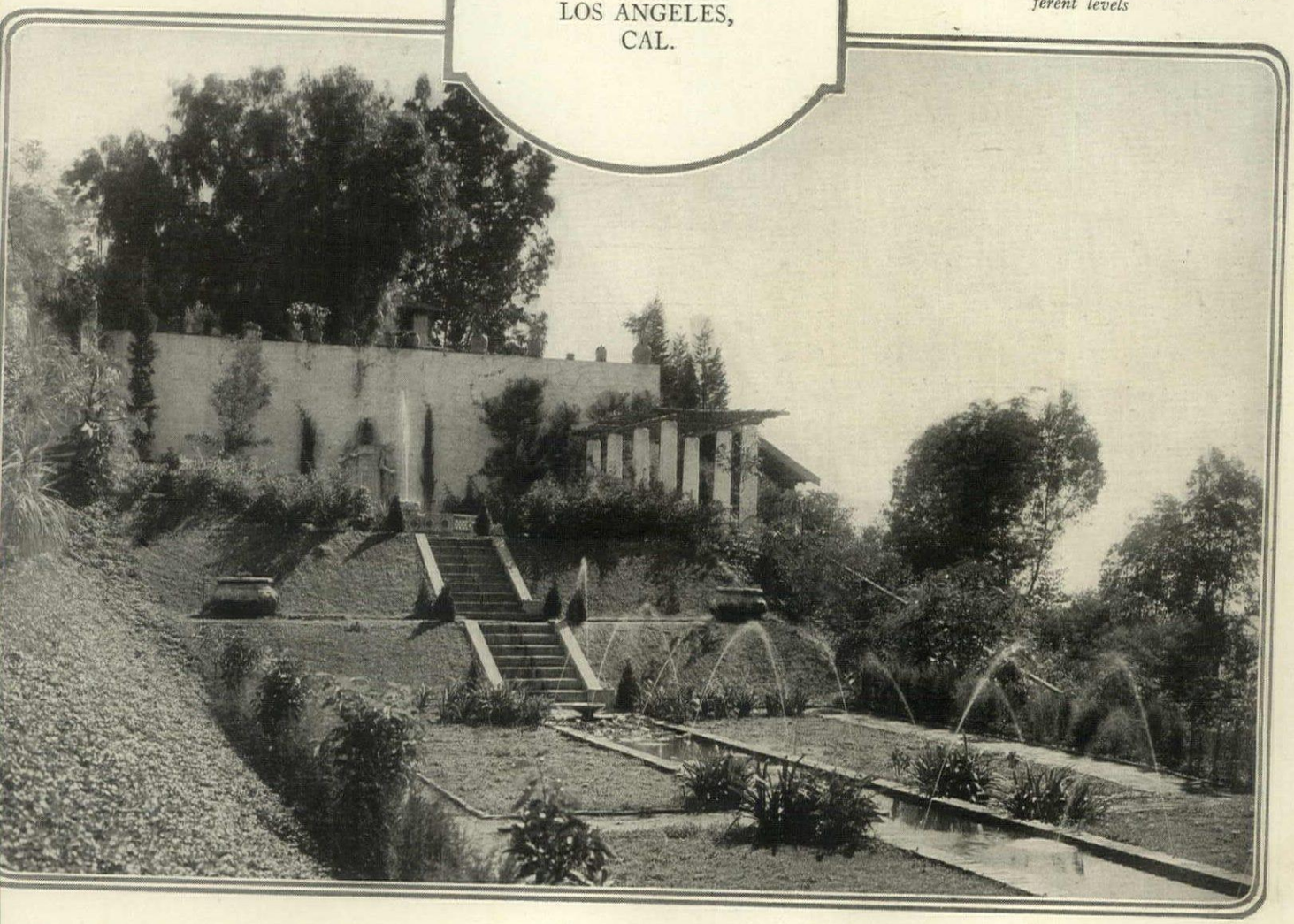


JULIAN ELTINGE'S GARDEN

LOS ANGELES, CAL.

It looks down upon a mighty panorama framed by the Sierra Madre Range. Silver Lake stretches below. Charles G. Adams, landscape architect

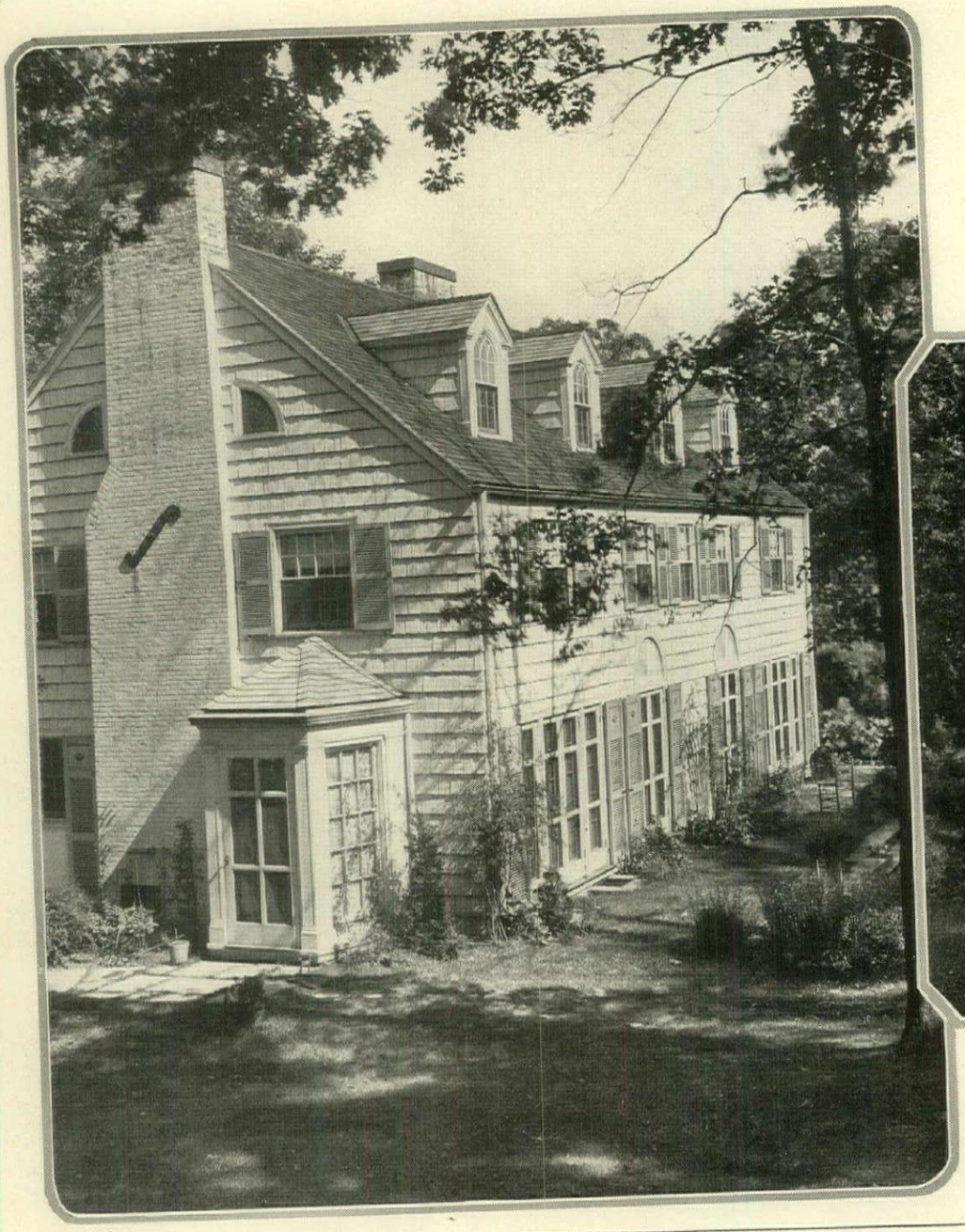
So precipitous is the site that the grounds resolve themselves into seven gardens of individual atmosphere, on seven connecting different levels



THE RESIDENCE OF FRANCIS A. NELSON,

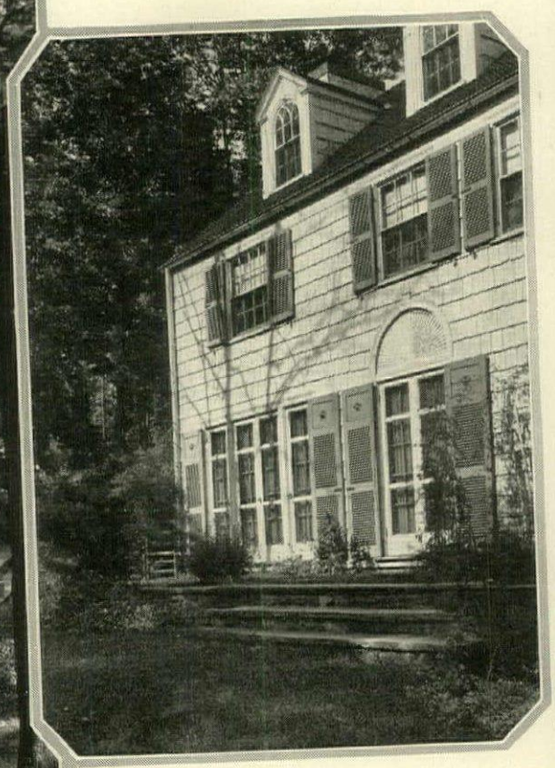
Architect

UPPER MONTCLAIR, NEW JERSEY



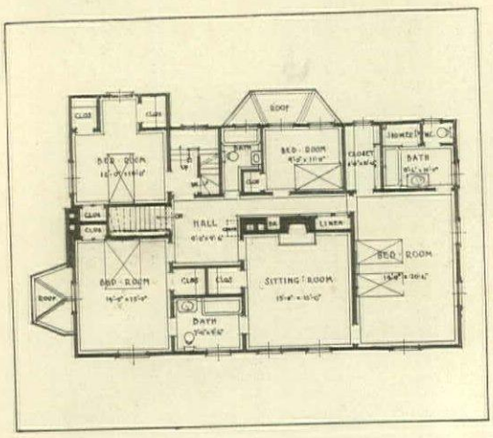
Tebbs

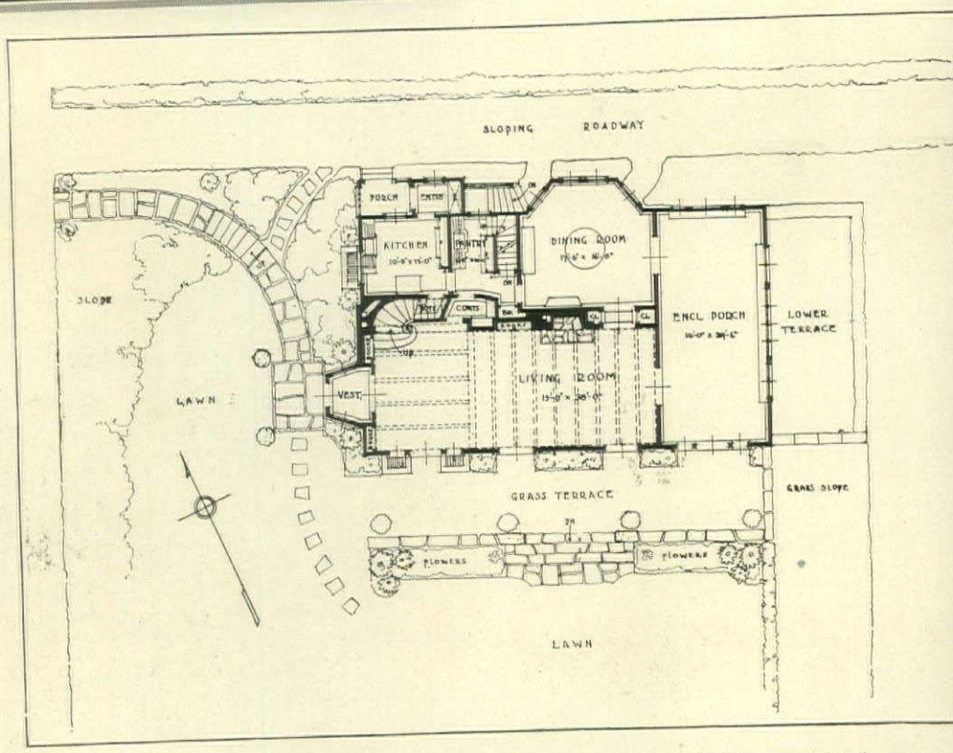
On the exterior hand-hewn cypress shingles are used, stained with old Virginia white. The lines of the building and woodwork are simple and farmhouse in character, the only attempt at ornamentation being the fan panels over the doors



The house lies among the woods on sloping ground below the level of the road, with a fine view from northeast to south, a view commanded by the broad brick terrace and the rows of French doors opening out upon it

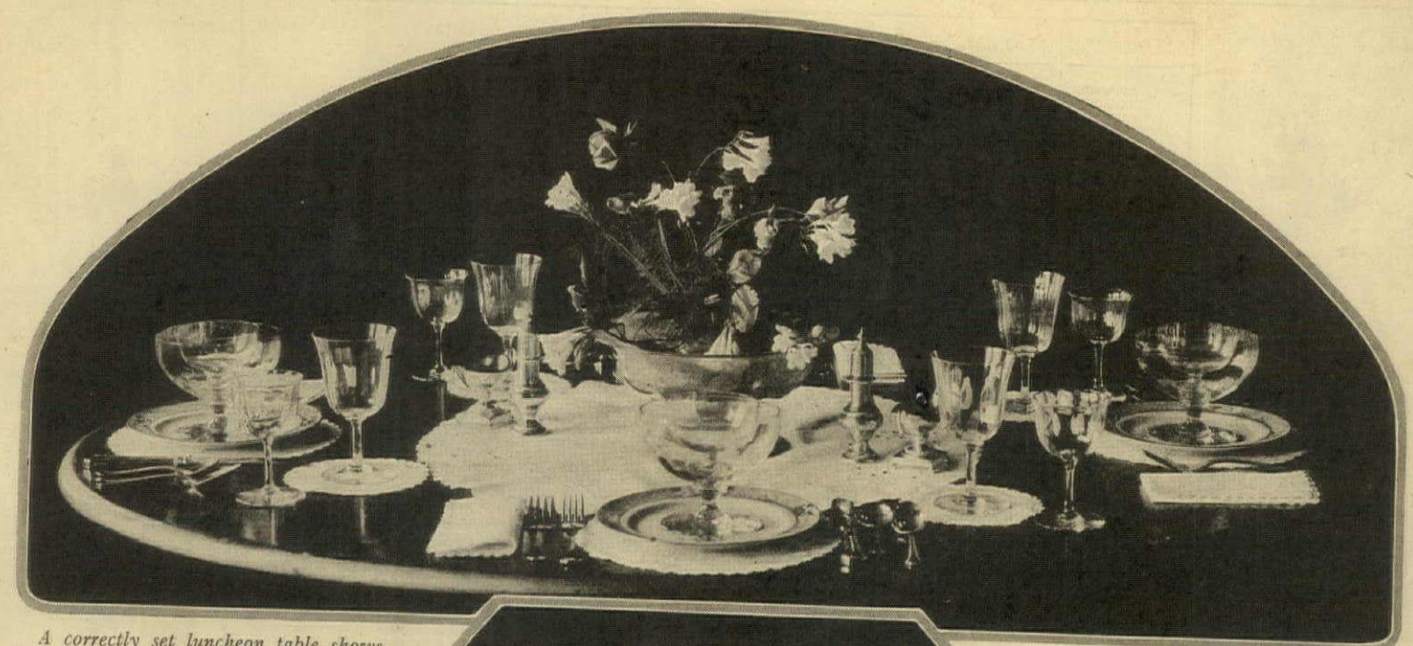
A master's suite occupies one end of the house, with a large size sitting room adjacent. Three other bedrooms and two baths are provided. The third floor has accommodations for servants and storage. Ample closet space is provided





The living room is paneled on two sides with bookcases set in. This is painted soft gray. The ceiling is hand-hewn timbers and rough plaster. French doors open on the terrace. At the end is an enclosed porch, with dining room and service quarters beyond

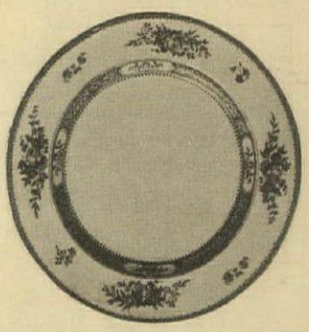
SEEN IN THE SHOPS FOR THE HOSTESS



A correctly set luncheon table shows the use of the objects on this page. Venetian glass compote, $12. Silverware is plated and of good design

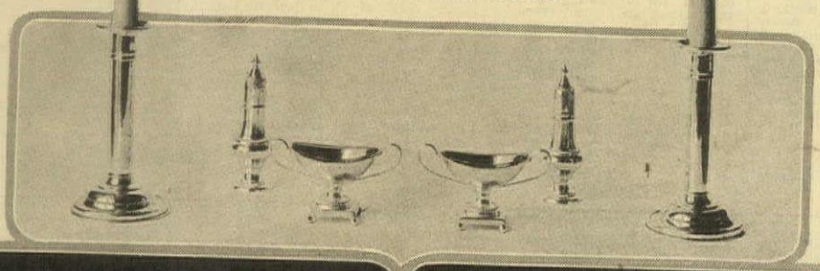
French crystal glass comes at $16.50 a dozen for grapefruit, water goblets $6, and white wines at $5.35 a dozen

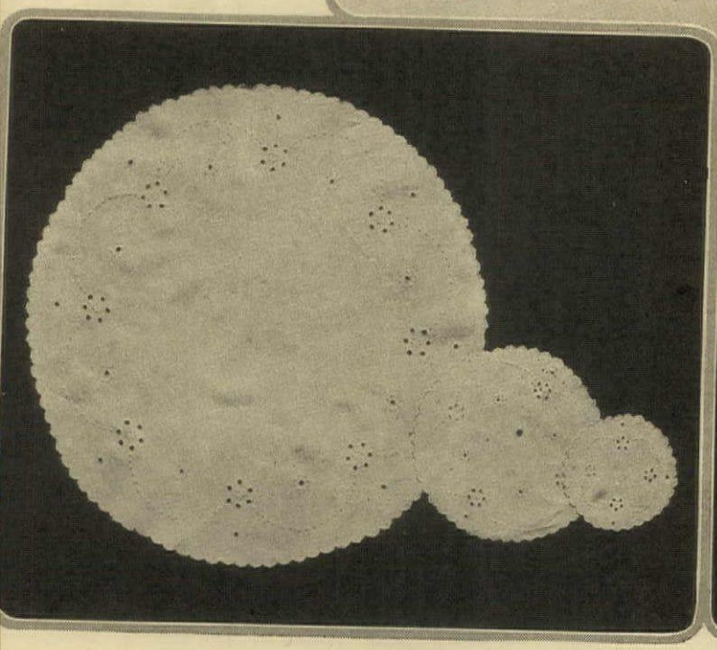
Sterling silver candlesticks (center) 10" high, $18 a pair. Salt and pepper pots, 6" high, in Sheffield silver, $11. Salt urns in Sheffield, $14 a pair



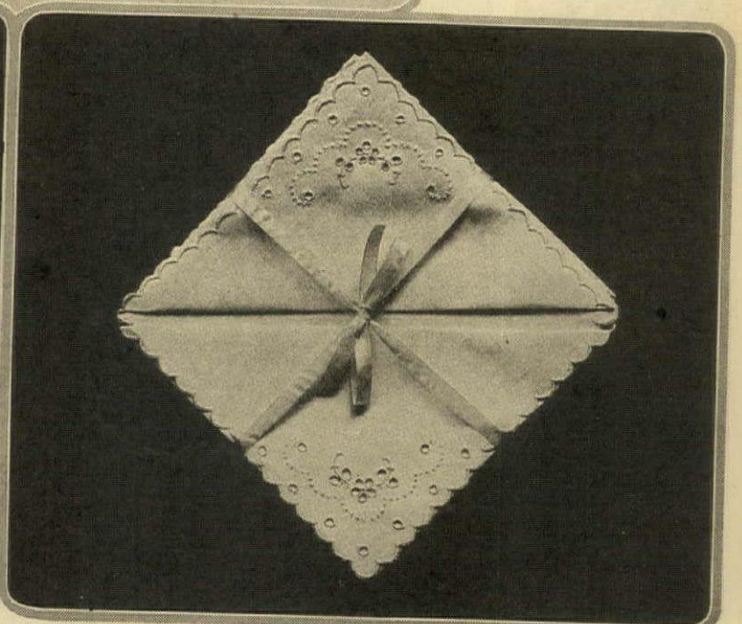
Flower patterned white dessert plates with narrow blue band border are recommended. They are of English semi-porcelain and come at $10 a dozen

Ming design service plate in natural colors, used at the White House, is of American china. Blue border. $25 a dozen. Luncheon plates, $22





A very useful and inexpensive Madeira luncheon set with a 24" centerpiece as shown here, six plate doilies and six glass doilies, comes complete at $8.50



The luncheon napkins may be of Madeira embroidery on white linen. These, which are of excellent design and material, are to be had at $7.50 a dozen

February

THE GARDENER'S CALENDAR

Second Month

Foliage trees may be trimmed this month, before the sap rises

Why not some raspberries or other cane fruits around the garden?

Late this month sow sweet peas under glass for later garden effects

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
As sunbeams stream through liberal space *And nothing jostle or displace,* *So waved the pine-tree through my thought* *And fanned the dreams it never brought.* *—Emerson.*	**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred mile north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**					1. Better get out the sashes for the hotbed and cold-frame, and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather.
2. No one can garden well with dull or poor quality tools. This is the time to do any repairing that may be necessary. All edged tools must be sharpened; kerosene and grease will check the rust on all the metal parts.	3. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be repotted before their active growing season starts. Top dressing is the alternative.	4. Plant stakes are necessary evils; we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.	5. Have you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse - proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage.	6. Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth; dampness with a low temperature is apt to cause decay.	7. Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means that you are losing just that much pleasure.	8. Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practiced, so your labor will be well repaid.
9. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spireas are best pruned after they have finished flowering along in the spring.	10. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.	11. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use.	12. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.	13. If you like golf you should have a practice green constructed on your grounds — some screened corner where you can practice when you want to. Sow it with rescue and creeping bent grass in equal quantities.	14. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.	15. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.
16. Start sowings now in the greenhouse of the hardy vegetables such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.	17. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes —all these make excellent border plants for the garden.	18. Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds, whether they be for fruit or flowers. Early planning means fewer errors.	19. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.	20. No garden is complete without some well selected and properly arranged garden furniture. In formal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.	21. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.	22. Have you ever given a thought to the comforts of our greatest garden friends the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.
23. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.	24. Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting soft and weak stemmed.	25. Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.	26. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.	27. All dormant trees and shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.	28. Sprays of all the early flowering spring shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden bell, Japan quince, etc., can be forced in this way.	*There is no peace for the blowing leaf,* *The end of his journey he never knows;* *He lifts from the ground with an upward heave;* *Or settles, as lulls the wind or blows.* *—Harry Kemp.*

THE first clear day we've had in a week—it's snowed pretty near all the time since last Wednesday—an' this mornin' I druv the wood sled up on the mounting fer a load o' logs. By jing, it was great—all blue an' white an' sparkly, same as a Christmas card. There warn't a breath of air stirrin', an' the clouds—wa'l, sir, it fair hurt yer eyes to look at 'em, they was so durn white an' still an' kinder overpowerin'; pilin' up into the sky, ye know, from behind the hills like in a picture. Clouds are blame human sorter things, anyhow. Some's skinny an' gray an' old lookin', an' they gener'ly makes ye mighty low-spirited. Others're reg'lar high fliers, feather-headed little critters that make ye feel like whistlin'; they're fair weather clouds, an' they ain't got a care in the world. Then they's the dull, weepy kind, no character at all; an' them that's always in a hurry; an' the blusterin', thundery ones that growl like they was goin' to kill ev'rybody in sight an' then edge past without really doin' nothin' to speak of. An' they all come an' change an' grow fat er thin an' finally disappear, an' we never see 'em again.

—Old Doc Lemmon

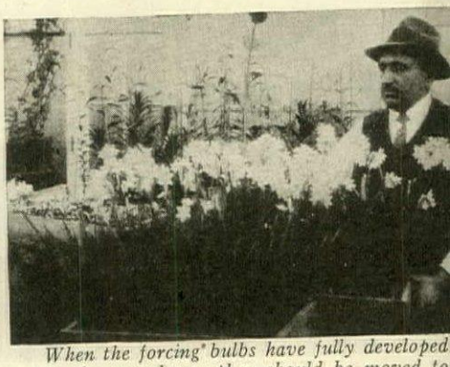
The stakes and poles for tomatoes and beans may be cut now

Currants and gooseberries may be sprayed now for scale, etc.

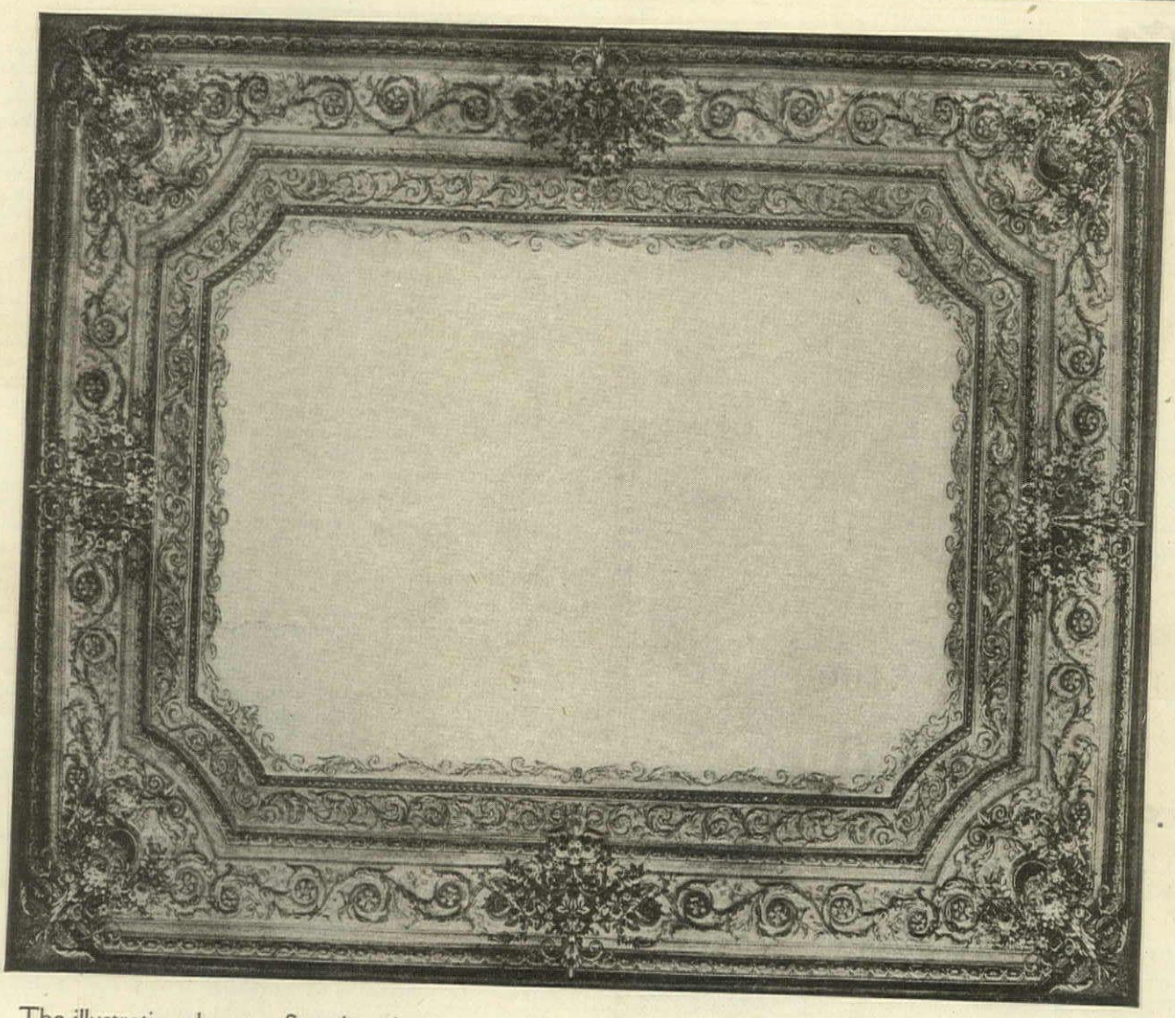
Proper attention to wounds, etc., is essential to the health of trees

When preparing the seed box or flat, use plenty of drainage material such as oyster shells or broken crocks

When they have made their first true leaf the young plants should be transplanted, setting them about 2" apart



When the forcing bulbs have fully developed in the greenhouse they should be moved to a cool, dark place



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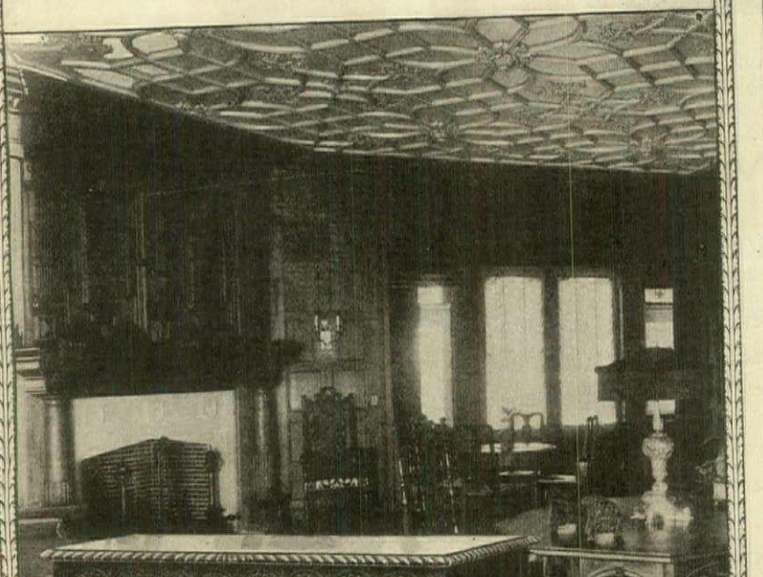

How Much Shall You Plant?

(*Continued from page* 45)

with Bordeaux mixture to prevent the blight, you should have the largest crop of cramps that any family of five ought to battle with.

Who was it said "From the sublime to the ridiculous"?—or cucumbers to melons, for that matter. Anyway, melons of quality do not belong anywhere near cucumbers; they don't speak the same language. You cannot can them for winter, simply because you couldn't grow enough for this purpose; but you can make provision now for about eight hills, and a little later we will tell you the secrets of growing good ones.

Peppers and egg-plants are so productive that a few plants of each are all that is required. The exception to this might be where one is very fond of green pickles of various kinds, for which the peppers are used generously. However, not more than twelve plants will yield all the peppers required for a family of five.

Selecting Types for Canning or Table

There are very few types of vegetables compared to the many thousand varieties that the ambitious seedsmen list. The average seed catalog would make you believe that the salt in the ocean and the North Pole are both inventions of theirs. It tells you what a wonderful creation the kohl-rabi was, a cross between a cabbage and a turnip (who couldn't guess that it originated in Germany?).

Generally speaking, a good table vegetable is also the proper type for canning, so the first consideration is to select types that are best suited for your purpose. The common error in the gathering of all kinds of vegetables is that they are not used when young and tender, but are allowed to get somewhat coarse and woody. The cause of this is usually sowing in too large quantities; the secret of good gardening, if there be any, is frequent sowing in usable quantities.

Do you prefer a long beet or a round one; a long, intermediate or a stump-rooted carrot; a wrinkled or smooth pea; a bush or a pole lima; a yellow or green podded bush bean? These adjectives refer to the different types and not to varieties. Many varieties are the result of a clever fancy, but types are not. Study the new varieties carefully to make certain that they are of th types that you prefer; and when select ing the varieties for your home garde keep that one motto, "quality," befor you all the time.

Quantity Versus Quality

The commercial grower must alway have a full crop, or better, to succeed the productive value of the various va rieties is his chief concern. He mus always judge the merits of a variety b its productiveness. Furthermore, th best varieties are poor shippers; or i other words, a fine quality vegetab deteriorates more rapidly than a poor grade. The seedsman is compelled t list these sorts along with the real qua ity varieties, so the task for the hon gardener is to select these latter fro among the rest. This is much easi than it would seem if you select vari ties that are mentioned only for th quality. Don't pay any attention others that are said to be equally go and more productive; these variet have merit for the farmer, but the b for you are the varieties that the see man uses as a basis of comparison others. Their quality is unsurpas and their quantity sufficient.

When a successful salesman ent tains his guest, he picks up the me runs his finger down to the best a most expensive dish, and then sa "For two." That is the spirit to ap to the home garden. One good dish peas is worth ten ordinary ones; quart of luscious strawberries is wo a whole patch of hard, inferior va ties. Start out with the intention having a 100% quality garden, in se tion as well as planting and care.

Ordering for Each Individual

I firmly believe that the proper tem of gardening is the budget syst Make a careful survey of your n and then order to meet them. value of this is that you have a arranged plan that you will strive to live up to. Where the supplies secured as occasion demands there too many openings for delayed sow or other neglected detail. You know size of your garden, so you should k how many rows of various things can sow and what quantity will be quired for a seeding.

How to Handle Color in Decoration

(*Continued from page* 39)

and cheerfulness, especially where there is little sunlight. Where there is abundant sunlight, the quieter shades of yellow may be safely used. Quietness need never mean dullness. If one wishes to use quiet shades of yellow, there is no objection to quietness if the combination has life, that is, enough of yellow or of orange in its composition to avoid dullness.

Red and its derivatives in which red strongly predominates make for strength, vigor, vitality and warmth. It and its near relatives are most useful in decoration, but, owing to its great activity and power, care must be exercised in the amount used or in the modifications adopted, else it will dominate everything else and upset the balance.

Blue and its derivatives in which blue is the dominant element, such as blue greens or very blue violets make for coolness, stability, poise and elegance. Blue is a difficult color to use in quantity and with divers shades. It is a highly sensitive color and it is hard to get different shades to "go together". With yellow this difficulty does n ist, and even divers shades of re agree better than a variety of which are apt to be quarrelsome tactfully handled. Heed to this ing may save the reader much ve Blue also is cold and demands re

The properties and uses of th ondary colors may readily be gau considering the nature and proper their components. So also ma gauge the tertiary and quarterna ors. It is necessary, however, t this practical caution regarding g while a thoroughly wholesome an ful color, it universally needs relie all green room would be well ni endurable; its sedative effect grow benumbing.

If it be vitally necessary to ha right color in the right place, it less vitally necessary to successf nishing, as the reader has probab mised by this time, to have th amount of the right color in th place. That is to say, there m

(*Continued on page* 54)

Bigger Better Gardens

of fresh, delicious peas, tender corn on the cob, cucumbers, crisp lettuce, succulent golden wax beans—

Bigger Gardens because an Iron Age does the work so easily that one can have a garden ten times as large—or take care of a large garden in a tenth of the time—required by old-fashioned tools.

Better Gardens because the Iron Age does the planting scientifically—at the right depth, the right distance apart—EITHER IN HILLS OR DRILLS—with soil packed correctly and rows evenly laid out by the machine itself, the whole job, in fact, done at one operation.

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Iron Age Garden Tools keep you from getting a "crick" in your back—you work *upright* all the time. They take the "work" out of gardening and vastly increase the pleasure of it. You get health, exhilaration, genuine *joy* from an early morning turn in the garden, feeling the moist earth crumble under the working tools of a wheel hoe, breathing the fresh air, enjoying the birds and the sunrise, watching the mysteries of nature develop under your own hand—all this and more is in an Iron Age Combined Hill and Drill Seeder, Double and Single Wheel Hoe.

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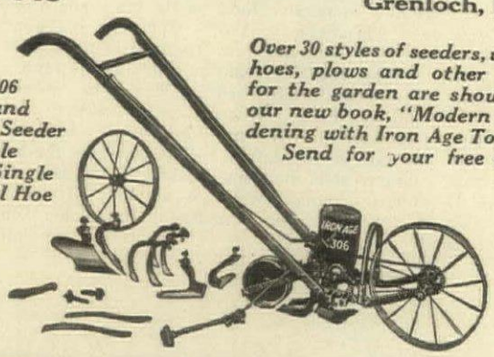

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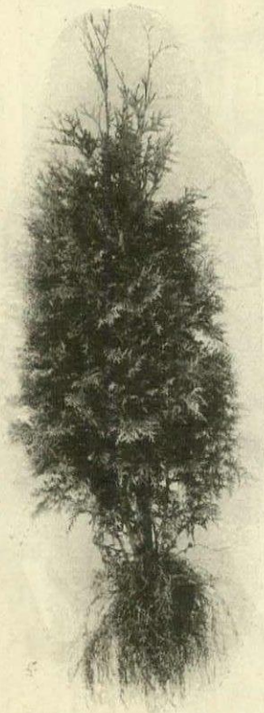

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How to Handle Color in Decoration

(*Continued from page* 52)

proportion and balance in the composition. In this connection, the advancing colors and strong colors in a high key in general may be likened to seasoning in food. Their function is to give zest. Without them compositions would be flat and dull, but an excess will cloy. Personal inclination must determine how highly we like our color schemes seasoned. Or, to continue the analogy with music, as the senses are stunned by a continuous fortissimo blaring of brass, so a continuous color fortissimo begets weariness and discomfort. Keep the accents for their legitimate use as accents and reliefs; use enough and freely, but don't waste your chromatic ammunition. It will surely lose its effect if you do.

Cooking with Retained Heat

(*Continued from page* 40)

as it is the only metal which will not rust when constantly exposed to steam.

The Radiators and Heat Required

Next in importance, in the make up of the cookers, are the radiators. Two kinds are on the market, soapstone and metal radiators. Each serves a special purpose and the housewife who can afford it has a set of each, that is, if she uses the fireless cooker a great deal. The metal radiators which heat quickest hold baking heat for one and a half hours, while the soapstones, splendid for slow cooking, hold the baking heat in the cooker for nearly three hours.

For the best results certain processes require a definite quantity of heat. It would be difficult to estimate when the radiators are sufficiently heated without a thermometer. Fireless cooker thermometers are made to stand on the radiators while they are heating. The following temperatures are authoritative and, no matter what medium is used to heat the radiators—coal, wood, gas, oil, electricity or alcohol—the radiators should be heated till the right temperature is obtained, to get perfect results:

Roast meats—Heat radiator 600° F.
Baked beans or casserole dishes—Heat radiator 400° F.
Cakes—Heat radiator 375° F.
Pies—Heat radiator 450° F.
Biscuits—Heat radiator 450° F.

It must be understood that all fireless cooking is performed by retained heat. Unlike any other process the cooker does not generate heat.

Food should not be placed too near the radiators or it will be burned before it is cooked. Racks are used between radiator and utensil holding food. When food does not fill the compartment it is well to have a utensil filled with boiling water to fill the remaining space.

Most cooks use the radiators too constantly. They should be reserved for roasting or baking only, as the boiling temperature which remains for over an hour destroys flavor. In cooking cereals the long, slow cooking process preserves the flavor which is destroyed by the quicker method.

Removing Food

As necessary as it is to remove food from a range oven when it is cooked just so soon should it be removed from a fireless cooker. Otherwise the steam condenses and the moisture is absorbed by both food and radiators. When that happens the radiators are no longer useful and the food is unpalatable. It is then that a disagreeable odor emanates from the radiators and permeates the food that is afterward cooked in the receptacles.

After each cooking process is over, the radiators should be carefully cleaned and dried and the cooker wells should be thoroughly aired.

When the cook fails to get good results from the fireless cooker, it can be depended upon that she has failed to follow the rules. As stated before, food should be removed from the cooker when cooked. A roast should be taken from the cooker when it has remained the required number of minutes to the pound to produce, as in any other oven, a rare or a well done roast. When roasting or baking, a heated radiator is placed below the roast and one above it. The utensil containing roast is placed on a rack and the radiator above is used as a cover to the pan or is placed on a rack that fits inside the pan.

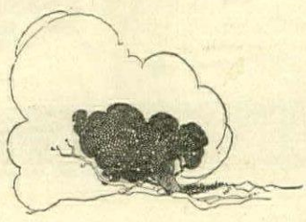
For boiling only one heated radiator is used and that is placed at the bottom but it must be remembered that the best results are obtained with no radiator and a longer time.

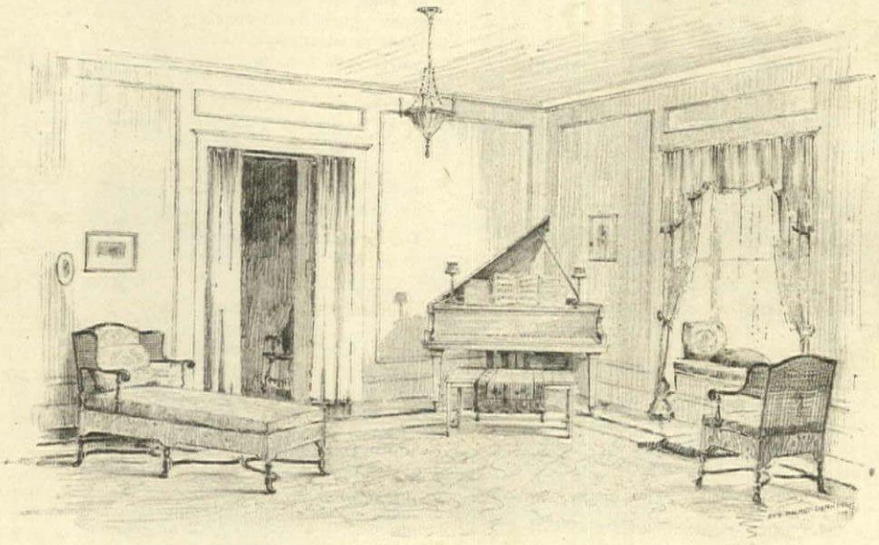
The wise cook will carefully note the rules that govern her particular cooker. The fireless cooker for a family of two if the entire meal is to be cooked, should be a two compartment size of eight quart capacity. If it is to be used as an accessory only, a single compartment will be sufficient. For serving more than four persons, select a three compartment size of eight-quart capacity.

Computing the Gas

When computing the quantity of gas saved it must be remembered that the radiators must be heated. Fifteen minutes are required to heat metal radiators for baking. Twenty minutes are required to heat soapstone radiators for baking. Five minutes extra are added to each for roasting and twenty-five minutes are necessary when an extra size roast is to be cooked. The soapstone radiator is then heated to capacity. It can absorb no more heat.

When the ten minutes required to heat the oven before the roast is put in a range oven are added to the fifteen minutes for each of the five pounds of the roast, we will have just one hour and twenty-five minutes compared with the twenty minutes necessary to heat the radiator which will cook the roast in the same length of time. This makes a difference of twenty minutes of time in favor of the fireless cooker. To have a brief for the range oven, other things could also be cooked in it at the same time. However, for the single baked and for the single loaf of cake or of biscuits and the long, slow process of baking beans and cooking cereals there is nothing that can take the place of the fireless cooker. In the summer especially its uses are indispensable.





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The Century Co. has just published a book which is an intimate account of the Congress of Vienna. It is entitled, "A Peace Congress of Intrigue". It was compiled by Frederick Freksa, and translated, with an introduction and notes, by Harry Hansen. In this book the author has drawn upon the wonderful story of social and political intrigue told by the participants themselves in their memoirs; and here pass in review such figures as Hardenberg, Wellington, Admiral Sir Sidney Smith, Gentz, Dalberg, the Prince de Ligne, Count de la Marde, Frederick William of Prussia, Francis of Austria, Marie Louise and Napoleon's son, the young king of Rome, the fascinating Countess Zichy, Archduke John of Austria and most of the princes and princesses, dukes and barons and crafty statesmen of an age the influence of which survived even down to our own time.

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The Story of Japanese Painting

(Continued from page 31)

portrait of Shotoku. Delicate pinks and rich greens, flecked here and there with arabesques of gold, the color-harmony charming as ever Whistler compassed, the general effect having a stateliness which neither Rubens nor Van Dyck often surpassed — such is this masterpiece, one of the greatest things in the whole art of the Far East.

"Kwannon, Goddess of Compassion", by Densho, the Japanese Fra Angelico

Toba Sojo and Those After Him

So princely a painter as Kanaoka necessarily proved a great stimulus to aspiration with Japanese artists, the next strong individuality among whom was Toba Sojo, a bishop, who lived in the mid-11th Century. He was primarily a humorist, figuring the *dramatis personae* of contemporaneous political events in the guise of rabbits, or foxes, or frogs; and though, as a rule, jokes seem rather stale when even a hundred years old, Toba's are as delightfully fresh still as if they had been made only yesterday.

The output of humorous cartoons, concerned with politics or with the life of ordinary people, increased at great speed immediately subsequent to Toba's time, and his name came to be the generic term for such works, a specially brilliant adept in this field being Gaki Zoshi, whose somewhat sardonic wit recalls Goya.

Coevally there was founded the practice of painting scenes in bygone history, in which sort of art a rare master was Hato no Munezane, whose *chef d'oeuvre* illustrates the deeds of Shotoku; while in 1352 was born Cho Densu, master alike of portraiture and landscape, also a fine painter of religious pictures. As portraitist he showed himself as shrewd a critic of human character as Hogarth or Holbein, while sometimes he would vitalize the human form as strongly as Rodin or Hals. It is told that the Shogun, conceiving an enthusiastic interest in Densu's art, told him to name the greatest wish of his life, the painter at once exclaiming: "Sire, one thing alone do I long for, the passing of a law, forbidding people to picnic in the grounds of the Tofukuji Temple, Kyoto, where I live and work, for such visitors always spoil the beauty of the scene by leaving refuse behind them."

Shogun Patronage

The term "Shogun" may be cryptic to some readers. So it behooves me to explain that, from Toba Sojo's time onwards till the Revolution of 1868, the Mikados never had any real power, although they were regarded as divine, the government being controlled by the Shogunate, which office was hereditary in various noble houses in succession. Shortly before Den day, it was acquired the Ashikaga fan nearly all the Sho of which line were gularly artistic, sev of them being th selves gifted ama painters. It was du their regime that landscape-paint came to be wid practised in Japan

It would have strange, indeed, Japan not had landscapists, for, su's complaint a the picnic parties withstanding, the perhaps no cou where the love of ural beauty is so ly evident as th Even the hum roughest people often fond of ext stream, or forest flowers, while Japanese literature i gularly full of glowing tribute mountain and moorland; and it scenery of the wild, mounta kind which chiefly inspired Sh a favorite artist with the Sh Yoshimassa.

Shubun's Followers

Among Shubun's pupils was M nobu; among his friends Soami former being renowned for his hi paintings besides his landscapes, Soami was poet as well as landsc famous for his erudition in old tures, and, like Kanaoka, a celeb designer of gardens.

It was in Soami's studio that S began work, this master being a poet and scholar, devoted to p the flute, sadly fond of drink alt he belonged to the priesthood. E finished his studies with Soami, off for China, in search of a t who would further improve his His pictures being heard of by th nese Emperor, he was invited t court, the suggestion being made that he should give an impromptu play, whereupon he called for a b with which he drew an enormou gon, its vitality delighting the assemblage. "But I can find n all China who can teach me anyt exclaimed the artist proudly, boast is easily pardoned, cons the loveliness of Sesshiu's art. the Corot of Japan, his conc landscapist being usually with th pensive moods of nature; while a painter he has few, if any, rival

During the time of his activity came on the scene Tosa Mits adept in many styles, fosteri genius by keen study of various schools, to-day busy with port the next with history, and con giving his historical incidents e landscape backgrounds. Deserve won the ardent patronage of t kado, at once an official honor recognition of his talent.

"The Carnival of Flowers", an amusing caricature by Toba Sojo, the 11th Century artist

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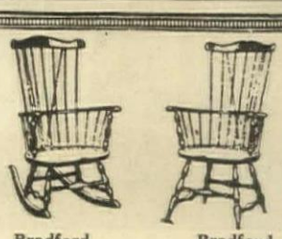

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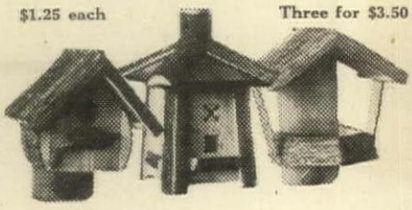

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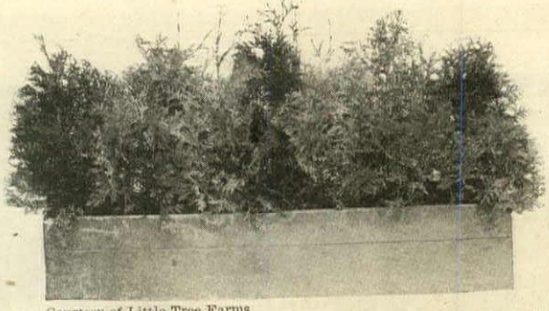


Courtesy of Little Tree Farms

The arborvitæ draws attention by its form and the play of light on its foliage

The Winter Window Box

YOU know those windows of summer in the country, so bright with boxes of geraniums, daisies and glowing petunias? And it has occurred to you how much those same windows (and, in fact, the whole house) would lose in effectiveness were the plants removed? If you can answer these questions in the affirmative, then what follows should be of especial interest. And if you cannot, read it anyway and apply its ideas to your own home.

The outdoor window-box should and can be a year-round adornment of the house in either city or country. As to its warm-weather planting, I shall not speak here, for that is a separate subject and untimely in cold weather. Let the winter box alone concern us now, the box planted with hardy little evergreens whose thrifty color and sturdy forms defy the lowest temperatures and heaviest snows. Whether viewed from within or without, the window well planted with evergreens finds its attractiveness increased a hundredfold.

The Type of Box

Generally speaking, the evergreen window-box need not be different from the one for summer flowers and vines, so long as it is substantially built and able to withstand the hardships of severe weather. It is well to remember, however, that the matter of architectural and color harmony with the exterior of the house is of special importance, because the box itself will be more in evidence when the upright evergreens are used than if it were partially masked by flowering plants of more drooping habit. In this connection it may be well to note that window-boxes are now offered for sale along with the little trees to fill them. The majority of the manufacturers sell only the boxes themselves, but a few firms can supply them with selected evergreens all ready for planting, and even plan the arrangement for you.

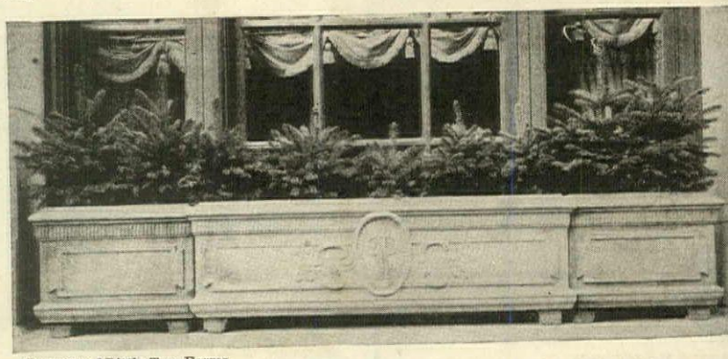
The advantages of the ready-to-plant boxes are worth considering. In the first place, the little evergreens are especially prepared for planting when they reach you. This point is more important than may appear at first glance, because much of the success of the little trees depends upon the care with which they are moved from the nursery to the box. Furthermore, if the plants are purchased from a reliable concern, you need have no anxiety as to the hardiness and general sturdy qualities of the stock. Still another advantage is that, by following directions, you will secure a balanced arrangement of a number of different varieties which experience has proved to be harmonious.

The evergreens used in these winter window-boxes range in height from 8" to 18" and, in some cases to 24". The determination of which heights will be best, hinges, of course, upon the size of the box and largely upon its location. Naturally, you would not want tall specimens in a low, broad window, nor very low ones where the windows are high and narrow. A brief list of standard species includes Colorado blue spruce (silvery green), white spruce (silvery gray), Norway spruce (dark green), red cedar (dark green), white pine (silvery green), American arborvitæ (light green).

Looking over this list, you might think that the colors are so nearly alike that the result would be monotonous. Such is not the case, however, because in addition to the countless indefinable tones and shades which are apparent to the eye, there are the differences in form and structure of the selected species which lend variety to the whole. The spruces, for example, are rather stiff and spiky, with short, straight needles. Pines, on the other hand, look softer and more tufted; their needles are longer and softer, lending a more graceful aspect to the whole plant. The cedars and arborvitæ are again different. They are the finest textured of all, and in the case of the arborvitæ we find perhaps more to hold the eye than with any of the others. This result is alike from the apparent color variation due to the effects of light on the peculiar hand-like character of the foliage and from the compact, symmetrical form of the plant as a whole.

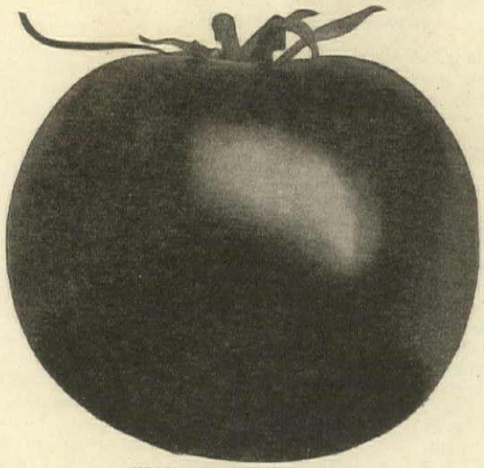
Warm Weather Uses

It would be misleading to close this article without mentioning the fact that if properly cared for, these little evergreens may be carried over for several years. During the warmer months they are by no means to be despised as garden accents.



Courtesy of Little Tree Farms

The formal house calls for formality in box and planting. Particular attention should be paid to the type of the box, because where evergreens instead of flowering plants are used its form is more pronounced



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(Signed) O. W. Scott,
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"John Baer" Tomato is almost seedless; it requires 6 to 8 bushels of **"John Baer"** Tomatoes to make one pound of seed, a marvelous Stem Setter, often ten fruit in first cluster, solid and meaty.
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"John Baer" Tomato is the most perfect shipping Tomato ever grown—24 fruit exactly fill a six-carrier basket.
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"John Baer" Tomato is the offspring of two marvelous Tomatoes—One Great Specialist having devoted 10 years in selecting and improving one parent and Another Expert devoted five years in selecting and improving the other parent. The **"John Baer"** Tomato is, therefore, the result of Fifteen Generations of Improvement and Selection for earliness, quality, shape, fruit, color and shipping quality.
As a Canning Tomato, **"John Baer"** is a miracle—they all can Fancy, no seconds, and all can whole.

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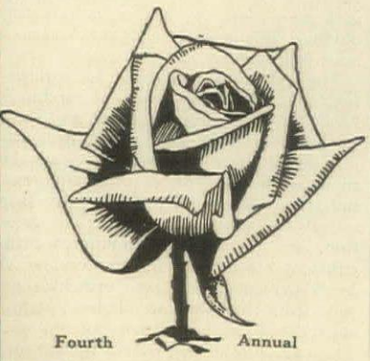

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½ Price Rose Sale

This special offer enables you to provide for a lovely display of "Monthly" Hybrid Tea Roses at almost no cost. My regular price is 5 for $1, but I now again make a special half-price offer of 10 Roses, each one a different variety, sent prepaid, and all for only $1, if you order NOW. (60 for $5.) If you appreciate choice Roses, don't miss this liberal offer. Provide NOW for a permanent and handsome display at small cost.

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They are *guaranteed to bloom* or we replace them. This is a part of Conard & Jones Star Rose Service, a service that is helping tens of thousands of homes to the full success and delights of rose growing.

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When summer begins to wane and the gardens to lose their splendor, the Dahlia comes into her own. Gone are the stately Iris and the glowing Phlox; the Peony is but a memory. The cool days of autumn sound the knell of the sun-loving flowers, but stimulate to an opulence of bloom the Dahlia, last of the lovely train. All the colors of all the seasons are combined in her blossoms; the delicacy of the first spring flowers, the tints of June roses, the brilliancy of autumn leaves. The forms are as varied as the colors, so changed and improved is this flower. Massive blooms of velvet and satin are found, together with forms as airy and graceful as snow crystals.

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Value, $2.70

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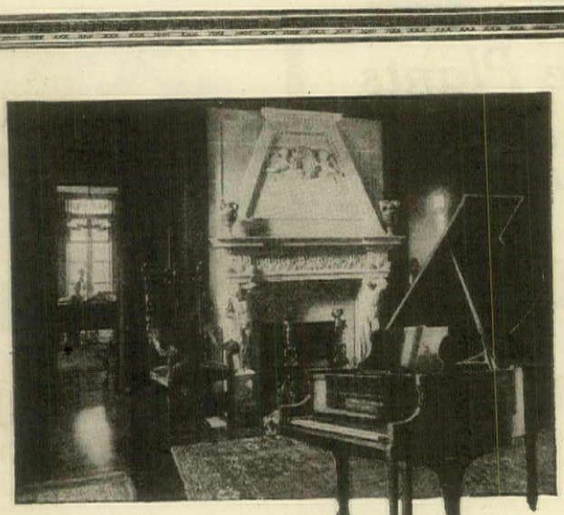

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CONVENIENT TERMS OF PAYMENT

Doors and Shutters of the Colonial Period

(*Continued from page 21*)

more, not quite so long, at the base. The two lower panels were separated from the four upper by a wide cross-rail.

18th Century Panels

In the early 18th Century (c. 1700-c. 1735 or 1740) the same two arrangements persisted to some extent and, in addition, we find a wealth of multiple panel arrangements of no little diversity—three long vertical panels above, the same below, and a wide cross-rail between; two large above, two small square or horizontal oblong below, and two large again at the bottom, broad cross-rail occurring usually below the two small panels; three small square panels at top, three vertical below them, a broad cross-rail, three more small squares, and then three verticals at the bottom; and besides these there were various occasional combinations of vertical and horizontal panels, panels with shaped heads, and triangular panels divided by diagonal rails, as in the door of the Parson Williams house at Deerfield, Massachusetts, one of the best New England examples.

In the mid-18th Century (c. 1735-c. 1775) the most characteristic arrangement had eight panels — two small squares above, two vertical panels below, then two small, then two large, all stiles and rails being of about equal breadth.

In the late 18th and early 19th Centuries (c. 1775-c. 1815) there was an almost universal return to a six panel plan, the proportions, however, somewhat different from the earlier six panel scheme, two small at top, two long, a broad cross-rail, and two large panels below.

The panel divisions are not, of course, an invariable index to date as there were overlappings, earlier forms persisting into a later period, on the one hand, and later forms, on the other, being sometimes foreshadowed in earlier periods; but in the main the indications are reliable.

Types and Periods

If anything, it is even more important to mark well the kinds of panels—whether they be countersunk, bevel-flush, or flush—and whether there be a molding defining the panel or whether it abuts directly against stiles and rails without a molding; likewise the dimensions and profiles of moldings, for they varied in every period. Not only did each period have its own general molding characteristics, such as the favorite quarter-round molding between panel edge and the stiles and rails of the early 18th Century, but there were also minor variations and each of them holds some lesson for us. Shutters followed pretty closely the characteristics of the doors. Attention should be called to the frequent practice, especially in the first half of the 18th Century, of using two narrow doors instead of merely one wide door.

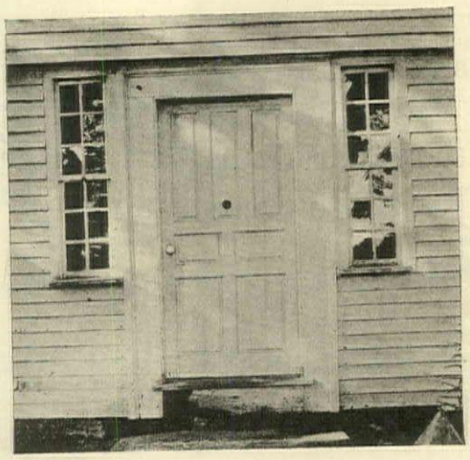
The two cardinal principles to observe in studying doors and shutters of the Colonial period, and in any creative work resulting therefrom, are (1) propriety of scale and (2) consistency.

The former requires the scale of the door's details — the proportions and depth of its panels and the size and contour of its moldings—shall coincide with the scale of the corresponding characteristics in the doorway. To illustrate, it would be an infraction of the principles to put an early 18th Century door with deep-set bevel-flush panels and vigorous, boldly-defined moldings within an Adam doorway where all the contours are shallow and all the details exceedingly delicate. It would be like putting a full-blown peony in a bunch of small orchids—a violation of all our ideals of fitness and harmony of character.

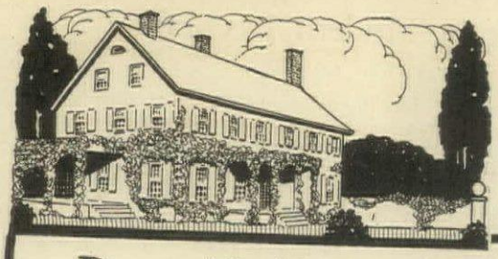
Congruity

The second principle calls for congruity between door and doorway. Do not put a door of a pronounced type of design into a doorway where the type of design is utterly at variance; for instance, an early 18th Century door with multiple divisions and shaped panel heads into an Adam doorway of severe rectilinear emphasis. It is a universally accepted truth that the openings have more to do with the appearance of a building than almost any other feature. This applies to what we put within those openings as well as to the openings themselves. The inconsistency of a good doorway and a bad door is obvious, like a wretched chromo in a beautiful frame.

The writer holds no brief for a puristic, meticulous adherence to architectural and decorative precedent and slavish reproduction. That would be nothing but archaeology, would mean the rapid ossification of all originality and initiative and would put a speedy stop to all legitimate adaptation and creation. But there are certain inherent principles of fitness that are unalterable. A lively perception of these principles results from the conscientious heed of just such details as have been pointed out. They are subtle, and potent as they are subtle, and they richly repay the study bestowed on them. Likewise they are prompt to avenge neglect or ignorance or misuse.



At Milford, Conn., is found a seven-panel narrow type of Colonial door of late 17th Century design



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the kinds that your family likes; the kinds that are easy to grow and that will give you satisfactory returns. Forbes' Dollar Market Basket Collection of Seeds contains

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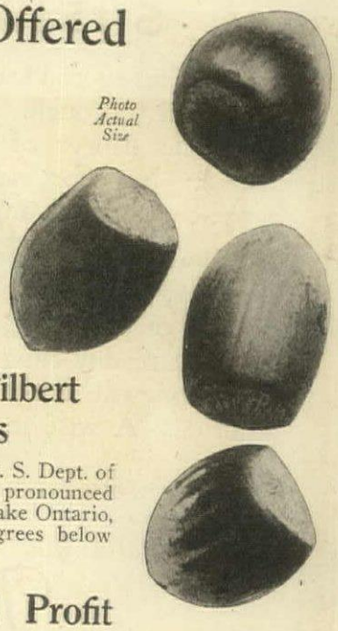

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Improved European Filbert (Hazel) Nut Trees

Famous nut experts C. A. Reed, of the U. S. Dept. of Agriculture and Dr. R. T. Morris have pronounced our plants wonderful. On the shore of Lake Ontario, with temperature last winter of 20 degrees below zero, they thrive and bear abundantly.

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Bushes make a very ornamental shrub with deep green leathery foliage in summer and loaded with husks of delicious nuts, which ripen in September here. Plants bear second or third year after planting, and when 10 years old stand 5 to 7 feet high, and should yield 20 to 25 pounds of nuts each.

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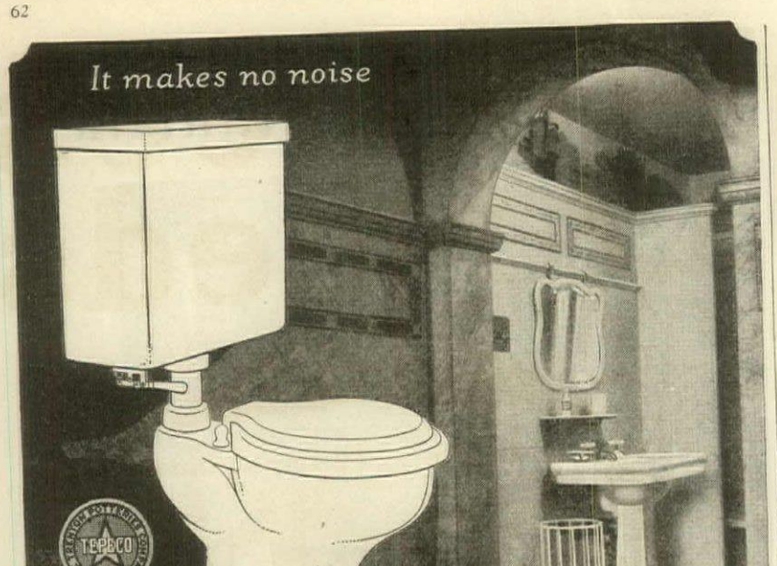

ALL the taste expended in the bathroom is useless unless the water closet is quiet of operation. A noisy closet is an annoyance to you, an embarrassment to your guests.

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incorporates special features to make its operation quiet and thorough. Its sanitary features overcome the danger of clogging and subsequent damage. No effort has been spared to make the Si-wel-clo and its component parts the very best.

The Si-wel-clo is but one item of our complete line of all-clay plumbing fixtures. "Tepeco" Plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. A wise investment—a beautiful one.

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TRENTON ∴ NEW JERSEY

Plasterwork in Modern Decoration

(*Continued from page* 33)

vices of the utmost delicacy or for modeling large and bold figures; durable and resistant; and susceptible of great diversity of finish and texture ranging from a mirror-like polish to a creamy, granular chalk-like surface. It can be modeled, stamped, incised, and cast, and it may be colored and stencilled.

It is a misapprehension to regard decorative plasterwork as applicable only to ceilings. It was once extensively used for the embellishment of wall surfaces and the field for that sort of ornamentation is still just as free and legitimate as it has ever been. The overmantel space, panels over doors or above windows, tympana above recessed doors and windows, lunettes over windows or at the ends of barrel-vaulted ceilings—any wall space, in fact, that is limited and clearly defined and possessed of some emphasis of location that invites a measure of decoration—are all eminently appropriate places for decorative plasterwork. In such places no one hesitates for a moment to hang plaster casts of della Robbia subjects and similar compositions, perhaps colored and gilt, as detached or detachable pieces of decoration, thus incidentally paying a tribute to decorative plasterwork without their being more than half conscious of doing so. It would be quite as fitting to fill those same places with plaster decoration, modeled in situ, or else to incorporate the plaques and panels of della Robbia and other reproductions, and model suitable plaster settings about them, keeping the whole composition in the white or adding color and gold, whichever might seem preferable.

This incorporation of previously executed plaster reliefs is mechanically a simple matter and ensures really fine plaster decoration of a certain type at a very low cost. Again the same spaces might be filled with conventionalized repeats, modeled and stamped in situ, or cast separately and then assembled and set.

Mural Plasterwork

For a more extended and ambitious use of mural plaster decoration, if one be so inclined, a frieze, the cornice, the cove above the cornice, or the whole wall space between the wainscot and the cornice, provide ample opportunity. In the last named instance the wall becomes essentially a decoration and must be given the decorative right of way, other features being kept away from it.

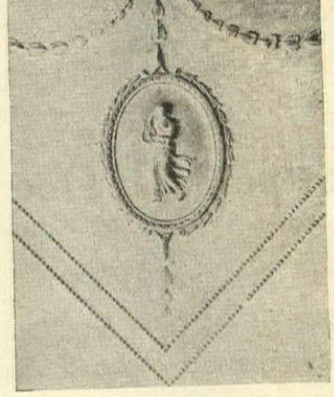
So far as ceilings are concerned, to which for a long time past convention seems to have confined plaster adornment, the possibilities are almost without limit. That so comparatively little serious attention has been paid in our day to plaster decoration as a ceiling resource is probably due to the perfunctory and unalluring character of the ceilings so embellished, by the square foot or the yard, in the middle of the last century. There are plenty of them still intact to exert a baleful influence and prejudice popular taste against employing any similar means to create interest. It is not unnatural that people who know decorative plasterwork only in an unfavorable form should conclude that it is better to have no decoration than bad decoration. And yet, there is something illogical in having the walls replete with interest and then cut the interest short at the angle of wall and ceiling, leaving overhead a "broad, blank waste of white."

It is far more logical to make the ceiling a feature of distinct interest and, if need be, to concentrate interest there, keeping the walls, paneled or otherwise, comparatively plain to act as a foil to the furnishings and decorations that will necessarily be placed against them. If one seeks precedent for such marshaling of decoration, there is no lack of it from the frequent practice of the Brothers Adam and their contemporaries all the way back to the days of Queen Elizabeth. The same may be said of decorative practice in France and Italy, and many an Italian room of the Renaissance period had severely plain walls while the ceiling was resplendent with adornment. The use of plasterwork as a means of ceiling decoration does not necessarily involve a pretentious scheme nor a large space. It is so adaptable and so flexible in its mode that it may be employed, in one form or another, equally well in a stately apartment and in the simplest of small rooms.

Renaissance Decorations

During the Renaissance period plaster decoration received a great impetus through the work of the Italian stucotori who, inspired by many newly found masterpieces wrought by the old Roman plaster artists, not only emulated in stucco-duro the beautiful low reliefs executed by their ancient predecessors, but also developed a system of bold modeling of large figures and vigorous details in high relief and in the round. They wrought and taught in France and England, as well as in Italy, and the seeds of their teaching fell on fertile soil. In France, as a result, was developed the admirable technique that produced the impressive plasterwork of the Louis XIV style and the intricate and often exceedingly delicate creations of the following reign. In England the development took

(*Continued on page* 64)



A ceiling detail of "Solicitude," Penn House, Philadelphia

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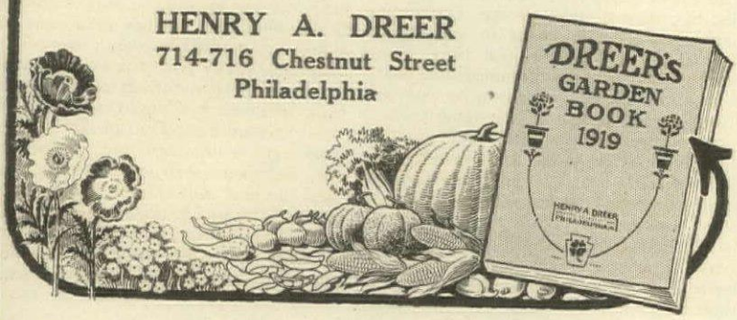

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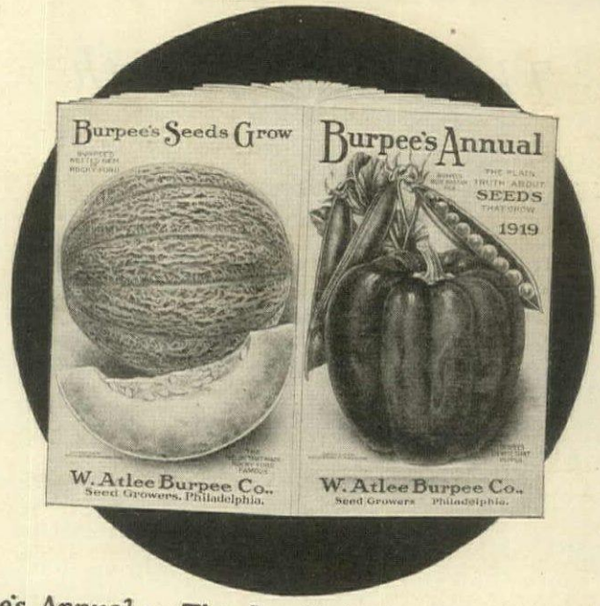

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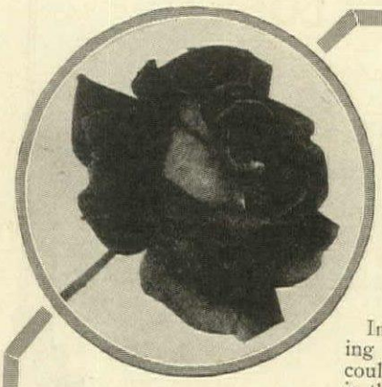

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BETTER!

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Plasterwork in Modern Decoration

(*Continued from page 62*)

entirely different course and there grew up a style, purely local and thoroughly domestic in character, which flourished throughout the Tudor period and the Stuart period up to the Restoration and, even after that date, was perceptibly felt for a long time. The English plaster workers were craftsmen rather than artists. The human figure and animal figures alike were too much for them. Their human figures, however spirited, considered from the artist's point of view not only lacked finesse but were cloddish and often merely grotesque caricatures. Their animals were usually lumpy and pudding-like. Nevertheless, humans, birds and beasts were intensely decorative. These same plasterers displayed great ingenuity in devising a wide variety of vigorous and, at the same time, delicately modeled systems of geometrical ribbing and strap work interlacings along with foliated and floral sprigs and repeats. All of their work, even with the crudities of human and animal forms, was intensely decorative and pleasing and wrought with a broad freedom and freshness.

It is this type of plaster decoration that is peculiarly in keeping with paneled oak rooms, and it is the reproductions of this school, done in a coarse-textured creamy plaster, that have materially aided a re-awakening taste for plaster decoration. There is no good reason why, holding to the same technique, a great deal of interesting original work of the same sort should not be executed. Finicky exactitude and a sand papered perfection of plaster surface, however, will spoil the whole effect. Incidentally, it will pay to consider barrel vaults, coves and other ceiling shapes. One cannot afford to neglect the ceiling of a room any more than one can the sky of a landscape.

Wren, Gibbon and Adam

From the time of Sir Christopher Wren to the middle of the 18th Century, the dominant Palladian influence in architecture required a more regular and formal manner of ceiling decoration and there came into fashion the stately and more heavily detailed sort of plasterwork that often appeared as a reflection of the Grinling Gibbon school of wood carving—fruits, flowers, foliage, birds, cherub heads and the other familiar motifs—and, with its symmetrical disposition of large panels, coves, and coffers, accorded with the robust and ordered scale of the period. These decorations were often modeled or cast separately and then put up by sections, many of the smaller connecting features being modeled in situ. The same kind of plaster decoration in bold relief with festoons, drops, trophies, armorial bearings and figures often graced the upper portions of the walls also.

With the ascendency of the Adam style, after the middle of the century, an altogether new plaster technique, if indeed it can properly be called plaster, came to the fore. The exquisite low reliefs and the profusion of attenuated Pompeian details, which the Brothers Adam and their contemporaries and imitators habitually used, were executed with a composition of dead plaster or gypsum combined with a glutinous compound and pressed while hot into metal molds. Hence the sharp definition of even the minutest lines and finest edges and the rather hard effect resulting therefrom. This sort of decoration ensured elegance, accuracy and a wealth of fine detail that would have been difficult to achieve in a different medium, such as the earlier plaster used in the 17th Century, but despite its great beauty and delicacy, it conveyed a certain metallic effect and lacked the sympathetic warmth of the older work. The whole system of details introduced by the Brothers Adam—the circles, lozenges, ovals, hexagons, octagons, paterae, fan shapes, medallions and plaques with classic figures and the dainty arabesques —are familiar to all.

Before passing on, the reader should be reminded that the Adam school employed relief decorations extensively on walls as well as on ceilings, and particular attention should be called to the effective use, made on walls, of slightly countersunk panels, or of panels formed on an uninterrupted surface with delicate foliage bands, containing a single medallion. Such decorations may very easily be applied even to old walls that have a good surface. After the Adam school, plasterwork sank into a dreary state of coarseness and vulgarity.

The Practical Side

As to the purely practical application of decorative plasterwork for our own requirements, the following facts and suggestions are to be kept in mind. Plaster decorations are either modeled in situ or else they are modeled, or cast, in separate pieces and applied, being stuck in place with plaster of Paris and lime putty, the small connecting details being modeled in situ. Large castings with a wooden framework or a canvas backing are screwed to the joists.

Many readers of House & Garden are doubtless able to model in clay. With a little practice they could easily learn to model separate pieces in plaster which a plasterer could then put in place. Have the plaster well seasoned, that is to say, the lime must be well slaked and toughened, worked up, chopped and beaten. For a rather coarse texture like the old work, do not have the sand riddled too fine and robbed of its grit. It may also be well to stiffen the mixture with short white hair.

Unless one is going to experiment with working in the old stucco dur which while extremely plastic and slow setting, becomes intensely hard an strong with the addition of marble dus and admits of high relief and under cutting, it will be better to avoid an attempt at undercutting, high relief, sharp brittle lines and stick, instead, mellow, soft modeling of fairly low r lief. Somewhat conventionalized d signs will probably prove the most su cessful and let them be bold and viri rather than over-refined. For modelin in situ or in detached work, dies m be made and used for impressing on t pats of plaster such details as the vei ing of leaves, the petals of rosettes a the like.

Work done wholly by plasterers, fr designs prepared by the architect or t householder, will need close supervisi because the fault of the capable mod plasterer, from the decorative point view, is that he insists upon doing job in what he considers the workm like manner he was taught as a prent Unless he is carefully watched, theref he will do too good a job, too smoo too slick and finished and, of cou monotonous. Architects are constan finding the same trouble in ot branches of work where texture is c cerned.

When the plaster decoration is modeled in situ, but is formed of sep ate parts and put in place piece piece, the operation may be carried either when an entire surface is to newly plastered or when an old surf that is thoroughly sound, is to be bellished. When a whole surface to be fresh plastered, the general line and places of embellishment ma scratched or marked on the gray "brown" coat. They may then stuck in place when the final "w coat" is given. The surface to

(*Continued on page 66*)

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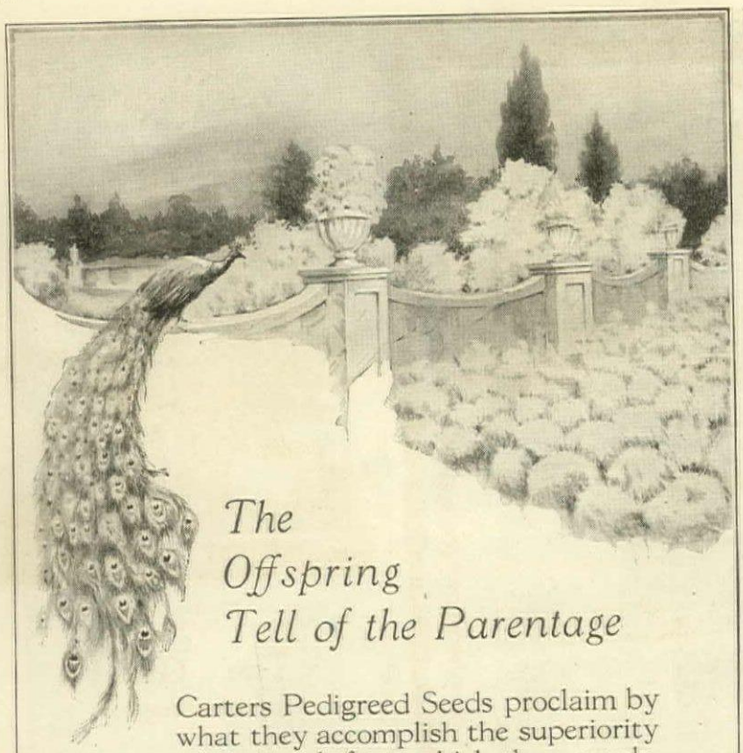

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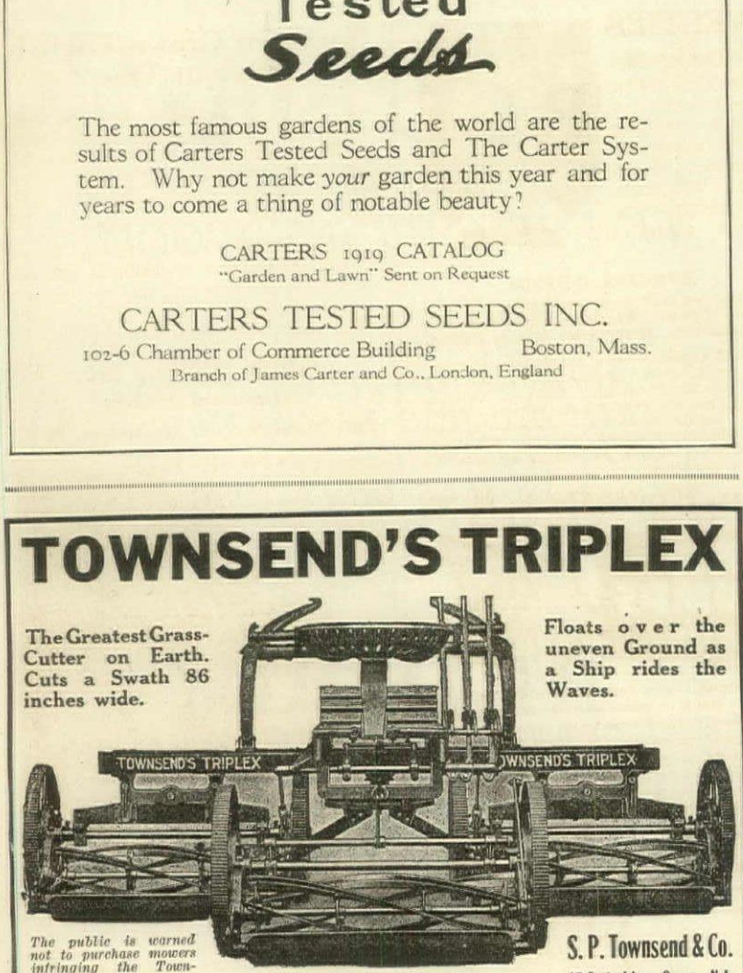

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Plasterwork in Modern Decoration

(*Continued from page* 64)

worked on must be properly wet and sufficiently roughened or scored to give the plaster of the decoration a firm hold. Small separate items of modeled ornament, such as single sprigs, flowers, rosettes, or the leaf banding for small Adam panels previously alluded to, may be applied to old plaster by chopping away a corresponding portion of the surface, wetting it and roughening it, as before noted, to give a sure hold, and setting in place with lime putty and plaster.

Using Gesso

For low or moderate relief decorations to be applied to an old surface, gesso is an admirable medium and easily worked. Trace the outline of the decoration to be added, then scratch the ground well to make the gesso adhere, stop absorption by a thin coat of shellac or a couple of coats of thin glue over the roughened surface, and then apply the gesso, either by modeling it, in a thick consistency, or by painting it on with a brush, keeping the mixture about the consistency of thick cream. Gesso applied in this way has been aptly termed "relief painting." If a continuous surface, such as a lunette or a chimney-piece decoration is to be done in gesso, glue thin canvas on scrim over the old plaster and apply the gesso. This method commends itself especially also for small decorations to be executed in conjunction with panels made by applied wooden moldings. Tempera colors are the best to use for polychroming either gesso or other plaster decorations. Admirable results may be gained by using color either partially or fully. In applying decoration to old surfaces, the use of color becomes almost a necessity to cover up the traces of recent addition.

If the reader is minded to essay any plaster modeling for his or her own satisfaction, it would be well to make friends with a good local plasterer (who probably won't prove very encouraging) and profit by his hints. It will also be advisable to get the plasterer to prepare the plaster, as well as to put the finished results in place, as this is work in which experience counts.

The Small House for the Multi-Rich

(*Continued from page* 12)

the smallest poor "souvenir of Viterbo." Plenty of light, air and out-door feeling would be given by three great French windows opening directly onto the view terrace, avoiding the need of a separate sun room.

The Dining Room

Sense of sociability would be found in the small octagonal dining room, compelling that conviviality so lacking in the long state dining room of old. Farewell! chilling expanses of white, crowded with much silver, hills of candy, shaded lamp-posts and landscape gardens in curving cut-glass beds; distances and barriers that made all general repartée out of the question and forced unescapable tête-à-têtes.

Good-bye to the rows of uncomfortable thickly carved high-backed chairs, with host and hostess marooned at far ends in throned grandeur! Farewell pompous bulging sideboards, thick crummy rugs and layers of stuffy hangings! Au revoir to the tedious ten-course dinners hurriedly served and wantonly wasteful. Instead, hail little round painted table bringing a few chosen friends close together; almost bare save for one low Venetian glass bowl of fruit in the center, a bright-colored pivot to cross conversation. Hail unbroken circle of small low-backed comfortable chairs, with host and hostess informally seated among their friends with no marked separation! Welcome small practical consoles for serving—bare tile floors and plain paneled walls—nothing to distract from the central interest, the diners! Welcome the simple four-course meal, slowly and quietly served by one neat and competent servant!

The Study and Bedrooms

The wish for the intime would be satisfied in the small study—or "cabinet de travail," as the French would call it. Here the walls would be lined with books to the ceiling, with secret cupboards between and below for various practical uses. A room to work in, undisturbed, apart from the household; rarely, if ever, to be invaded by friends.

Upstairs there would be only three bedrooms, but each one large, and well aired by huge French windows, opening out onto iron balconies. The ceilings would be high, the walls treated with big simple panels, giving a sense of restfulness and well-being. Connecting with each, would be an unusually large dressing and bathroom, with all the latest appointments. An extra dressing room would be so arranged that it could be conveniently used as bedroom for governess or nurse, if so desired.

No attic would be provided for storage of unused and unusable what-nots. Poor things would be destroyed and good things given away. Trunks would be stored in a special dry room in the basement. There would be an air-space only above the bedrooms for coolness in summer and warmth in winter.

The Service Wings

In one low wing would be the service. An up-to-date kitchen with white tile walls and plenty of cross-ventilation. A comfortable servants' sitting and dining room, with fireplace and other attractions. Three servants' bedrooms and bath, conveniently adjacent yet sufficiently separate.

In the other wing would be the garage—for two cars only (all the others being sold to help pay the new taxes). Also a chauffeur's room and bath, and a room for garden tools and equipment.

If such a house is too small for the needs of a large and hospitable family, let there be a second small house for the children on one side, and a third house for guests on the other, close connected to the owner's house in the middle by short brick paths through the garden. When the children are grown and guests become fewer—one side house could be used by a married son or daughter, and the other rented to congenial friends.

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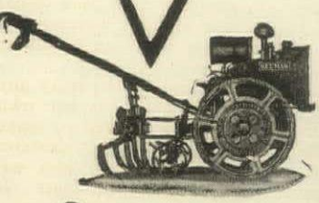

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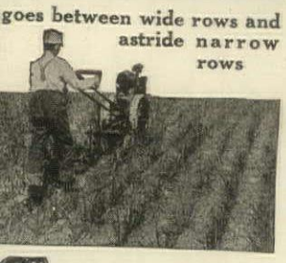

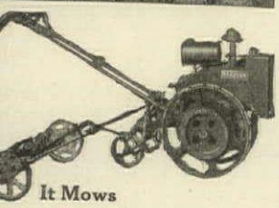

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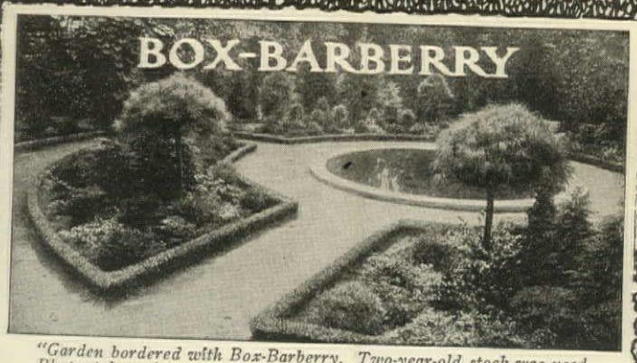

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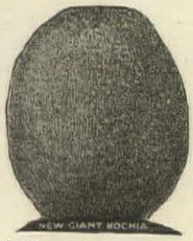

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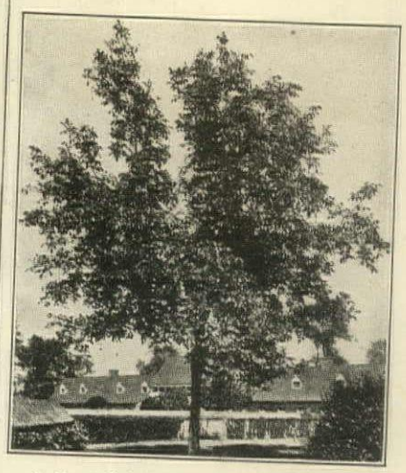

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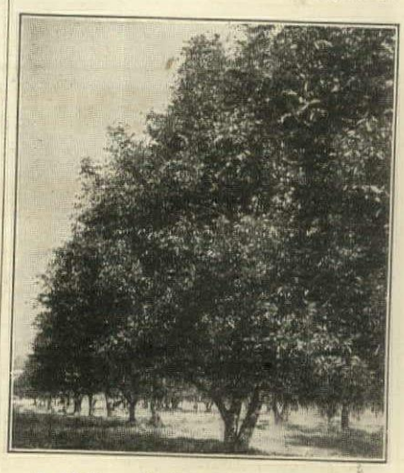

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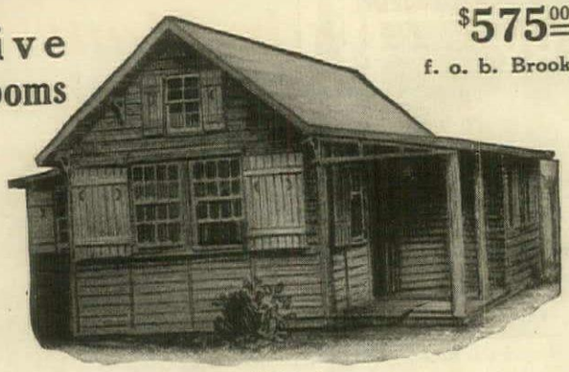

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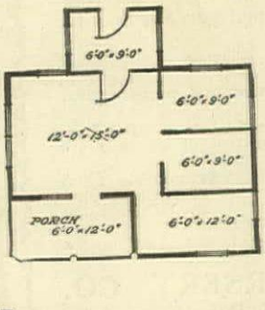

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Bernard Palissy—His Wisdom and His Wares

(*Continued from page* 19)

pected to see such a treasure acquired. Strangely enough, it had been discovered, not just bought, discovered in London, and, unromantically enough, though exultingly, in a shop whose keeper ought to have known what it was, who ought to have known enough not to have let it go for the mere pittance of—but that is Cleon's secret!

My own flaire for collecting has often fed my pride, but it is tempered with a happy contentment for an interest in the things I cannot have, may never hope to have! I cannot, perhaps, describe to you the delight I experienced in coming upon that saucière at Cleon's, the joy I felt in being permitted to take my time in gloating over it untimed by a museum curator, whose official anxiety must of necessity ever play false to his kindly attempt to conceal it. When I came home I looked over all my photographs of Palissy Ware, and took down from its shelf in my library a volume in French of the Works of Master Bernard, a volume of the date of 1636, followed by one of 1777 and one of 1844. Master Bernard was not only a notable potter, but as both Lamartine and Anatole France observed, he holds a high position among French writers in the field of natural philosophy, agriculture and religion.

A Record of Struggle

Master Bernard's early life is wrapped in mystery. We do know that he was a worker in stained-glass—a craft which bore the aristocratic distinction in his time of its being followed by the needy gentry,—that he traveled afar in his youth, and that he returned to his own country and settled in Saintes about 1542, a married man, adding portrait painting and land surveying to his vocations.

I imagine that Master Palissy, Madame and the little Palissys—there were little Palissys—got on very comfortably for a time. Had not the Council of King Francis I. decided to impose a salt tax on the Saintonge, and had not Master Bernard been commissioned to make the surveys of the salt marshes in the neighborhood of Saintes?

However, there came a day when—Palissy tells us this himself—he was shown an earthen cup turned and enameled so beautifully that from that moment he entered into dispute with himself, remembering many things that people had told him, making mock of him when he was painting pictures. Now, seeing that these things were no longer much wanted in the part of the country where he dwelt, he began to think that if he found out the invention of making enamel he could make vessels of clay and other things of comely favor, as God had granted him to understand somewhat of portraiture. Without caring that he knew nothing concerning argillacious earths, he set himself to search out enamels like a man who gropes in the darkness. These are his words.

How the imagination wreathes around that mysterious cup which inspired Master Bernard. What was it, maiolica of Italy or of Spain, or was it an enameled cup of southern France? None of these things, I think. I cannot imagine it could have been anything short of some such treasure as a porcelain cup fetched from China by some Marco Polo!

At any rate, Master Bernard set about the business diligently and persistently. Once he had made up his mind to a thing there was no changing him, so long as the thing he had set his mind to appeared to him better, more wise or more righteous than that which would take its place. He became as persistent a potter as he had been, (and as he was!), persistent a protestant. Lucky it was for him that the Constable de Montmorency, who was sent by the King to quell an uprising in Saintes, chanced to come across Master Bernard and to take up with his ingenious compositions.

Before this day, however, Master Bernard had slaved away at his experiments, neglecting his work, meeting disappointments and reverses, until finally there was not even a crust left in the house. His invention of a white enamel was only a step out of the darkness. This is his own story: "Upon the discovery of the white enamel, another misfortune befell me, causing me great annoyance; which was that running short of wood I was obliged to burn the palings which maintained the boundaries of my garden, the which after being burnt I had to burn the tables and the floorings of my house in orde to cause the melting of the second .om position. I was in such agony as I can not express, for I was utterly exhauste and withered up with my work and th heat of the furnace; during more than month my shirt had never been dr upon me; even those who ought to hav helped me ran crying through the tow that I was burning the planks of th floors, so that I was made to lose m credit, and was thought to be ma Others said that I was trying to coi false money, and I went about crouc ing to the earth like one ashamed." think that what Madame Palissy d not say places her in the hierarchy our marveling esteem! Howbeit write of a hero and not of heroines.

Ah, little blue book with the g morning-glories, the analine fronti piece! Brave, unflinching Master Be nard; brave, suffering madame!

Recognition Comes

Probably by that time Palissy's wif mother had left them and had taken t children with her for a summer. Ho beit, the day arrived when Master B nard pulled a perfect plate from t kiln. He had succeeded. The Saintor had known he would—of course, aft wards! But Master Bernard was cent about it. When the Montmore arrived Palissy was already enter upon a profitable livelihood. Thou his Huguenotism might have made precarious, the protection extended the Constable made all go well fo while. Palissy was called upon to dertake the decoration of the Chât d'Ecoun in his faience. Soon his f spread to Paris and he was fetc thither and made "Inventor of Ru Figulines to the King and the Qu Mother" with workshops in what is part of the gardens of the Tuille The nobility patronized him. He came a favorite of the Queen-Mo Catherine di Medici, and was s from the Massacre of St. Bartholom Eve. He discoursed to the learne topics in Natural Philosophy and respectfully listened to at a crow head, a large lecture entrance fee those days.

Palissy in Prison

Although Master Bernard had caped with his life, his property been destroyed in 1562, and now, t ty-six years later, he found himse seventy-eight again in peril. This the King, Henry III., declared he do nothing for him unless he w recant the heresy of his Huguenot Palissy indignantly scorned the ig terms of release and remained i Bastille, whither he had been led a oner to the great satisfaction o ecclesiastical court. Probably king ceased to become interested in haired potters and their expenses any rate, Master Bernard was

(*Continued on page* 70)

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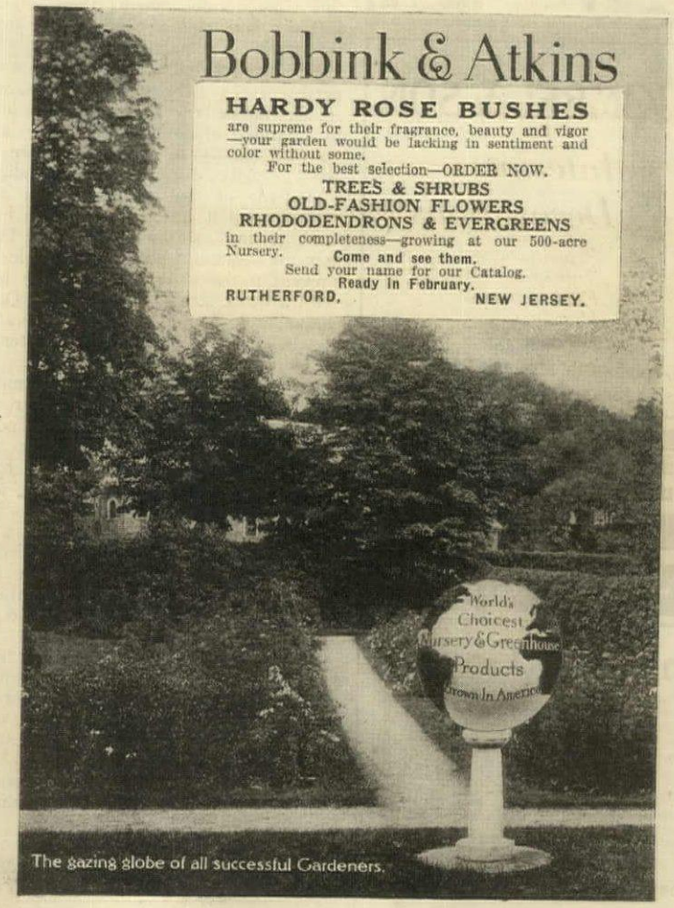

Bernard Palissy—His Wisdom and His Wares

(*Continued from page* 68)

demned to death. Before the fragile clay that God had modeled in the cup of his life had a chance to be dashed to earth by hideous bigotry, his soul was liberated from his worn-out body, and the headsman's block was cheated of the grace of being Master Bernard's last pillow on earth. May Heaven rest his soul!

I shall never forget, Little Blue Book, how Miss Solander shed a tear over those last pages, how my own eyes were not dry. Somehow I think everything must have its story, and when I am in Cleon's house or in my own, looking at this thing or at that with the love a collector holds for the things of yesterday, I am not content with the thing alone, but my thoughts seek out the memory of its story; at least it was so with that inimitable saucière of Master Bernard of blessed memory!

Questions Which Have Been Answered

By our Information Service. We always stand ready to help you with your own house and garden problems.

Inquiry—Could you help me to get rid of the moles, which are becoming so numerous that they eat the bulbs in my garden and spoil the turf near the house?

Are they useful as insect destroyers, or should they be exterminated?

Answer—The mole problem is one of the most troublesome with which lawn owners have to contend. In spite of innumerable experiments which have been made to find a real solution, I believe that about the only way to attain worth-while success its to carry on a persistent warfare against the pests by means of the standard traps which are sold in any hardware store. In addition to this (if your place is of any size you should have at least half a dozen traps, and keep them all working all the time), some of the moles can usually be caught by digging them out as they work at extending their surface burrows.

If you happen to have a good, keen terrier, such as a Scottie, fox or Irish, very likely he will pick up the trick of mole hunting. Of course, he will disfigure the lawn to some extent by his digging, but that will be worth it if he gets the moles. I have known several dogs which became very proficient at this work, rarely missing their quarry and never making a hole more than a few inches in diameter.

Lacking such a dog, a person with persistency, a light step and a handy spade, can destroy a good many moles in the course of a summer simply by advancing *quietly* to where they are at work (easily discernible by a slight movement of the soil surface as the mole heaves it up in his advance into fresh ground), stamping down the burrow immediately behind the mole to prevent a retreat, and unearthing him with a quick stroke of the spade. Once above ground, the mole will move so slowly that it will be an easy matter to dispose of him.

To the best of my knowledge, moles have no economic value—or at least, the damage they do far exceeds the benefit.

In conclusion, may I suggest that the extermination of moles, once they have become well established, is a long and tedious process that calls for unending watchfulness and patience. It can be done, however, although any slackening of vigilance will almost surely be followed in a short time by a reappearance of the pests from neighboring places.

Inquiry—We have a very pretty front and back lawn. A year ago I sowed about two quarts of white clover on top of the grass, as I am very fond of a clover lawn. This year I have quite a little new clover, but I also have no end of weeds. There are plantains, ground gill and, what is my greatest problem, a weed which is spreading very rapidly and bids fair to kill both grass and clover unless I do something and do it quickly.

This weed resembles chickweed in that it is not very deeply rooted, but it is very fine and so close that when you walk over a patch of it, it is like walking on moss or velvet, it is so soft. I had thought of weeding these patches out and sowing in grass seed. I do not like to ruin the appearance especially of the greenness of the front lawn.

There is a patch in the front lawn which I should judge is about 2′ by 3′, and you can readily see what I am up against if I weed this out, as there is nothing left but the weed on this patch.

I realize that the ground gill and plantains are bad, but I could handle them as I cannot this other. It has simply sprung up all over the yard without warning, and seems to gain on me even overnight. What would you advise me to do, or is there anything I can use which will kill this pest and still not injure the grass or clover or keep them from growing in on these patches again?

Answer—Careful consideration of your letter forces me to the conclusion that the only real solution of your weed problem is to remove the interlopers, roots and all. Any preparation that would exterminate them would also destroy the clover as well as the grass, besides running the risk of making the soil chemically unfit for future growing.

Of course, such a procedure as I advise necessitates an ensuing period of bare spots where the weed patches were uprooted, but if these are seeded down at once (or sodded, if you can secure clover sod of the right quality), they will soon look presentable again.

It is simply a case of the lesser of two evils; if the weeds are not kept down now they will seed themselves and come up thicker than ever next year. On the other hand, if you sacrifice present appearance for the sake of future effect, you will be almost certain to win out.

There is no need for discouragement, since your clover, when once well established, will probably hold its own against all comers. Fight the weeds hard this year, seed down all resultant bare patches, and next summer should see a greatly improved lawn.

As a matter of fact, every well-kept lawn should be weeded as thoroughly and as frequently as the vegetable garden. Weeds seem to have an uncanny power of taking root where least expected. Sometimes they can be traced to the stable manure which is often used for mulching, and for this reason many experts advise the use of liquid manure whenever it is necessary to enrich the soil.

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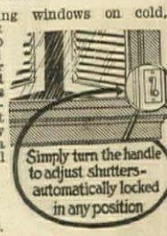

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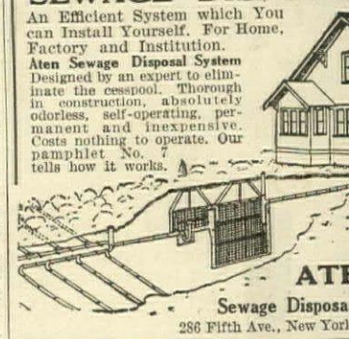

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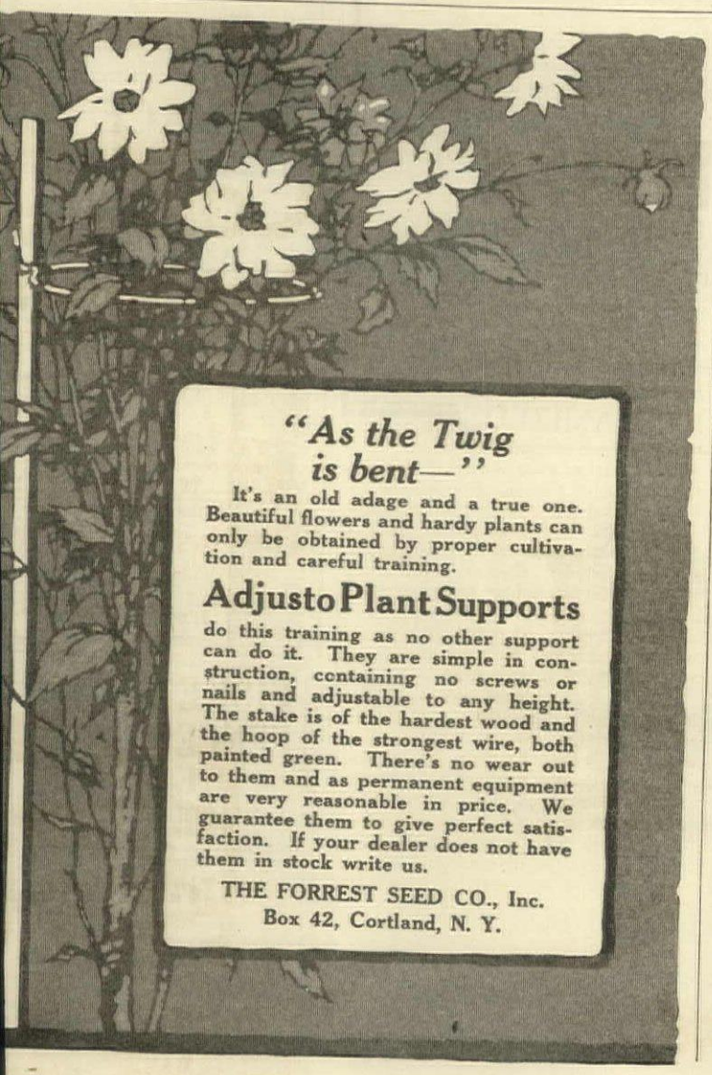

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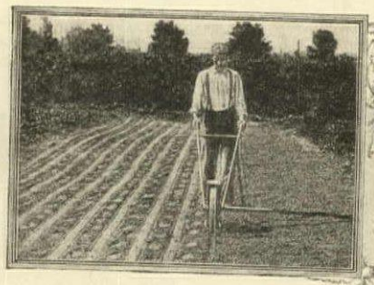
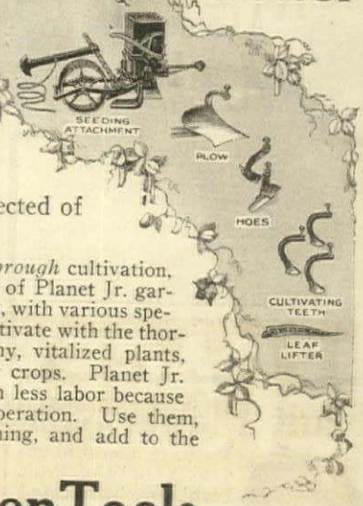


How to make your garden better



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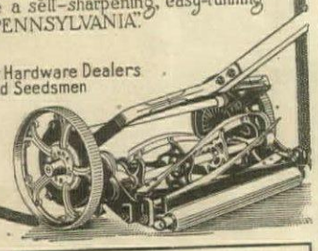

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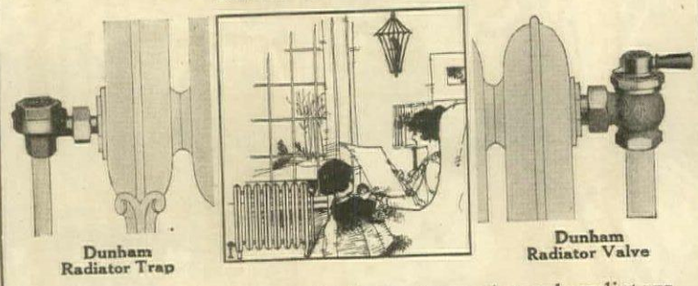

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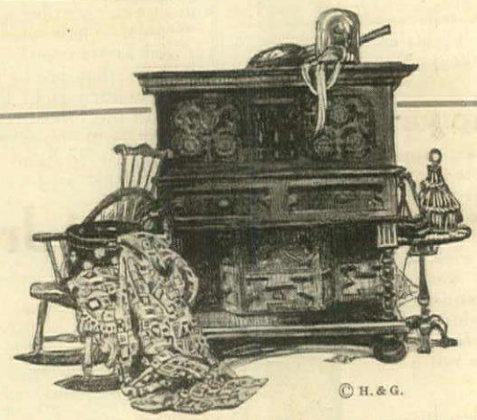

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Saves constant renewal of the frozen garbage bucket

Our Truck wheels ash barrels up or down steps. Try our Spiral Ribbed Ash Barrel. Send for our catalogue on each. It will pay you.

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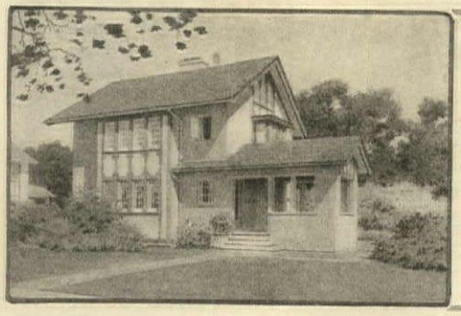

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No other feature will add so much in beauty as casement windows; none so much convenience as C-H casement adjusters

Write today for the Casement Window Handbook. It's FREE to YOU

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WE are perfectly willing to rest our case with the McCray owner. Ask the woman-of-the-home what she thinks of the McCray—ask the grocer, or the butcher.

For more than 30 years McCray has been building refrigerators. During those years our constant aim has been to make refrigerators that satisfy; from the standpoints of—*health, convenience, durability, economy.*

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Sanitary Refrigerators

are quality Refrigerators used in America's best homes. The McCray *Opal Glass Refrigerator,* lined with snow white opal glass nearly one-half inch thick—practically unbreakable—is the cleanest and most hygienic of refrigerators.

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"Refrigerators for All Purposes"

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Agencies in Principal Cities

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Gladly will we send you Catalog showing Opal Glass, White Enameled and Wood Lined Refrigerators.

No. 93 for Residences
No. 62 for Meat Markets
No. 71 for Grocers and Delicatessens
No. 51 for Hotels, Restaurants and Clubs

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Let Us Send You England's Choicest Flowers For Your Peace Year Garden

WHEN you think of the return of peace and happiness, flowers at once become the most delightful of all symbols.

So this peace year, plant Sutton's flower seeds in profusion. Grow flowers as never before. Have bright colorful blooms for the cloudy days. Choice ones of delicate hues for the sunny ones.

To be able in this way, to send messengers of happiness to you over in America, makes this quite the most wonderful year of all our 112 years in business.

Our American agents will promptly send you a catalog, which contains a goodly listing of our choicest flowers and finest vegetables.

Your order will be filled direct from England. Send 35c for the catalog. With $5 purchase of seeds, the 35c will be promptly refunded.

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Reading, England.

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Sole Agents East of
The Rocky Mountains.
The Sherman T. Blake Co.,
429-E Sacramento St.,
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Sole Agents West of
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Kill the bugs and head off blight. With a Brown's AUTO-SPRAY, you are fully equipped to drive out the enemy. It operates by compressed air—has patent non-clog nozzle and shut-off that saves solution.

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The earlier they are put to work the earlier and better the plants. Order now and have them ready. If you wish to eliminate the drudgery of mats and shutters our double glass sash are indispensable.

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Sunlight Double Glass Sash Co.,
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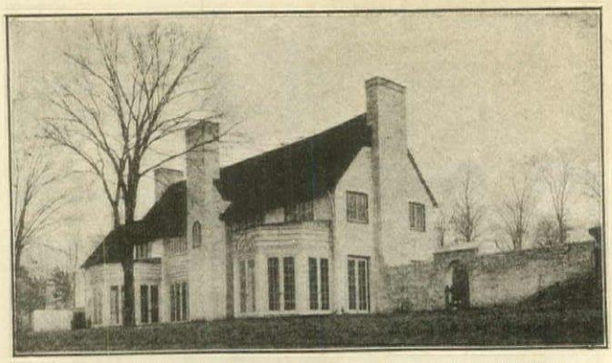

Kelsey Health heated residence of Mrs. Elizabeth Ledyard, Stockbridge, Mass.

Harrie T. Lindenberg, Architect.

KELSEY HEALTH HEAT

It Positively Heats Any Room In Any Weather

With the Wind in Any Direction

FIVE people, two of them prospective home owners, were having a social evening at the residence of one of our New York customers, who has a Kelsey Health Heated place in the country.

The two prospective owners, eager about their contemplated home building, turned the talk towards heating systems.

It was then, so our friend told us, that he spoke up and explained why it is that the Kelsey Health Heat will positively heat any room, in any weather, with the wind in any direction.

He even cited instances where radiator heats had been replaced by the Kelsey Health Heat.

He explained to them how it heated with freshly heated fresh air and how it mixed the air with just the right healthful amount of moisture.

He even went so far as to claim it will give more heat from less coal than other heats. All of them seemed surprised that the wind had no effect on the heating of any or all rooms.

Afterwards, he told us about the evening and said with much emphasis that we ought to make it plain in our advertising that the wind has absolutely no effect on the Kelsey.

So that's how this advertisement happened to be.

Now let us explain to you why it heats any room in any weather, with the wind in any direction. And how it gives so much heat from so little coal.

Write us, or send for Saving Sense booklet.

NEW YORK
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THE KELSEY
WARM AIR GENERATOR

BOSTON
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KELSEY HEATING CO.
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Nursery Stock of Quality

The successful growing experience of 43 years is back of every tree, plant, and shrub sold by the Woodlawn Nurseries. The sturdiness and moderate price of Woodlawn grown plants bring an eye filling garden within the most moderate means. Luxuriant flowering bushes to line an uninteresting pathway, evergreens and shrubs to soften the lines of the house or screen a garage, hardy plants and vines that make your garden an annual joy.

We take particular pride in our fruit trees, vines, and berry bushes. Send for our illustrated 1919 nursery list. It contains valuable planting and growing data together with a catalog of dependable plants and trees.

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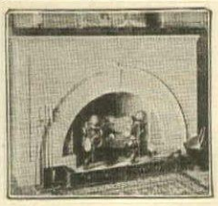

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Our suggestions gladly given

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Combination Systems

save money on the first cost, last longer, require fewer repairs than any other installation, and never fail to give absolute satisfaction year in and year out. There is a Kewanee System to fit every need.

An abundant supply of running water under strong pressure is always ready for use. Electric light and power for every purpose is yours at the turn of a switch.

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The best plants for cold climates are those which have been tried in the North. Many kinds which will do in Southern N. Y. or N. J. will not always winter in Northern New England. My 25th anniversary annual offers about all the really hardy shrubs, trees, vines, herbaceous plants, lilies, wild flowers, hardy ferns, &c., suitable to Northern New England. Ask for catalog J.

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in making up your garden planting list. From cover to cover, it teems with true-to-life pictures and descriptions of the choicest vegetables. It is a safe guide in selecting varieties either for home or market.

Gregory's "Honest Seeds" have been the first choice of particular gardeners for 63 years. They are thoroughly tested for vitality an purity—carry "blood" lines long controlle by scientific plant breeding.

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It's as delicious as the famous Golden Ba tam and much larger, many ears 8 to 1 inches long, yet it ripens only 3 days late It does not become mealy but remains swe and succulent until too hard for the tabl The stalks grow 6 ft. high, bearing one three ears each. Large pkt., 15c; ½ lb., 35 1 lb., 55c; 2 lb., $1.00 postpaid—Order no and ask for our big *free* catalog.

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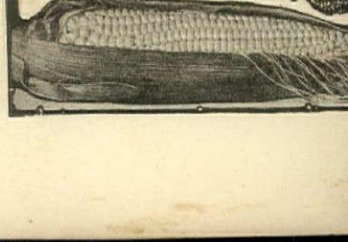

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The MONROE SOLID PORCELAIN REFRIGERATOR

A handsome expertly built, lifetime refrigerator that will keep the food absolutely fresh and pure, with a saving of ⅓ or more on ice bills; will pay for itself many times over. Used in the very best homes throughout the country.

Famous for its snowy-white, one-piece food compartments of *inch-thick genuine porcelain ware* with full rounded corners. They are spotlessly clean, and *stay clean.* No joints, cracks or crevices to harbor dirt, or decaying food.

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MONROE REFRIGERATOR CO.
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30 Days' Home Trial

"The Finest Willow Furniture in America"

Whip-O-Will-O

the "home" furniture that combines grace, comfort and durability with moderate price

Send for New Catalogue

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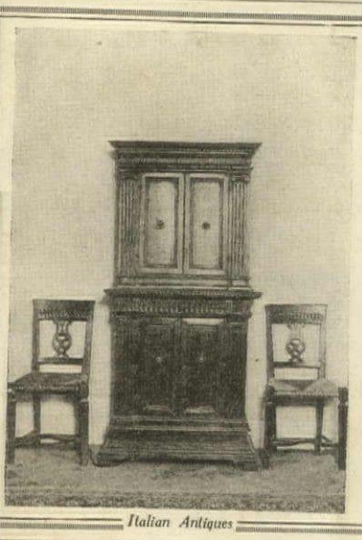

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cost more than ordinary kitchen ranges because they are worth more. They cost less to maintain because they are constructed to insure uniform heating with minimum coal consumption. The saving in coal, alone, will pay for them. In addition they give highly satisfactory services under all reasonable conditions. Made in various sizes and combinations.

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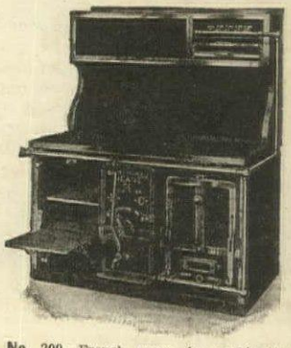

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Antique Hooked Rugs

Fabrics and yarn in the most beautiful and durable colors hooked thru by hand. A rug of delight and lasting utility

Antique Furniture and Clocks
Fine Old Crockery and Plate
Crystal Chandeliers and Candelabras
Rare Old Mirrors

E. C. HOWE
392 Boylston Street Boston, Massachusetts

Has Your Officer Hung Up His Coat?

" . . . And the very minute they were mustered out, the captain got married—to me! If a home were a canteen I could plan it, but as it is, all I see is that I don't want him to hang up his coat in anything the least like the old thirteen-roomed black walnut mausoleum where they brought me up. . . . Do please plan an apartment for me!"

OF course the letter didn't stop there. It went on into details, financial and otherwise, that enabled us to make a background for the captain's coat, that began with a wee entrance hall of much distinction, and progressed into a living room with walls of the loveliest faded robin's egg blue. There were curtains bound in blue—curtains of glazed chintz with blue and rose peacocks on a putty coloured ground. Which chintz was (let us whisper it) a most astounding bargain considering its design and colouring. There was a sofa in blue damask, too, with rose taffeta cushions; there were alabaster lamps with rose chiffon shades and——

But we can't tell you about the whole apartment. It took five pages to describe it, with everything priced and samples enclosed. But the letter we got in return was worth it.

You mayn't be concerned with peacocks in your living room. It may be a lily pool, or an electrically equipped kitchen, or a super-Morphean sleeping porch, or a really productive vegetable garden that tantalizes your daydreams. House & Garden knows all the experts in New York—architects, decorators, shops, gardeners, and landscape artists. Why not put the outline of the dream on paper and let us fill it in for you? It's an adventure in possession—and it won't cost a cent.

HOUSE & GARDEN INFORMATION SERVICE

19 West 44th Street : : : New York City

Free Information Coupon

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Country Life

Goes back to a peace basis with the February issue, and the editors announce a series of color manuals that will be guides to good taste in everything that pertains to the Country home.

In February **INTERIOR DECORATION**

A color manual that will be devoted largely to "After the War" problems, giving in detail a comprehensive plan for nation wide reconstruction of our useful Arts.

In March **GARDENS**

The Garden Manual of COUNTRY LIFE is an institution—This year it will be of more than usual value, having as contributors some of the best known writers, among them Walter Pritchard Eaton, Louise B. Wilder and Francis Rolt-Wheeler. Hundreds of illustrations and eight full pages in color.

In April **BUILDING**

The ban on building has been lifted. This will be the first building Manual of COUNTRY LIFE in two years. All that is best in architecture, and all that is new in equipment, well illustrated, with superb color plates.

In May **SUMMER FURNISHINGS**

This is the season of the year when you are thinking of refurnishing the summer home. You will find the Summer Furnishing's Manual a practical guide. Hundreds of fine half-tone illustrations and at least eight full pages in color. This is only a brief glimpse at the color manuals in the forthcoming issues.

Each succeeding number will have a manual on a subject relating to the Country home, illustrated with not less than eight pages of color and hundreds of half tone plates. Each number of COUNTRY LIFE covers more than fifty subjects and you will find a subscription to be an investment that returns big dividends.

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Enter my subscription for four issues of COUNTRY beginning with February. I enclose $1.00—special price.

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